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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

The writer was most interested in reading in your April issue the article on standardization of ballroom steps.

This effort on the part of the committee gives rise to a revaluation of the question, "What are the elements of good dancing? Is a knowledge of steps alone sufficient?" The writer believes teachers will agree, from the measure of their own experience, that steps in themselves are but an incidental part of dancing and that of vastly more importance are such qualities of body rhythm as smoothness, spontaneity of movement, graceful maintenance of balance on a well-filled dance floor, accuracy in leading, ease in following.

The significance of body rhythm as opposed to step instruction is most vividly delineated in the rumba. Even casual observation of this dance should serve to convince that the teaching of its step patterns without an analysis of the body or muscle coordination involved can have but slight value.

As with the rumba, so every dance has its body rhythm, its method of balance and way of moving easily and smoothly in various directions.

It is to be hoped that the committee will go far beyond an outline of steps, and in taking cognizance of the important factor of body rhythm, will seek to standardize a technique of movement which will go directly toward making dancing truly graceful and enjoyable.

Fortunately, ballroom body control can now be standardized. While ballet technique has proved unsatisfactory for ballroom work, the principles of body mechanics developed in recent years by the newer schools of natural body movement offer a sound basis for the modern requirements of a teachable ballroom technique.

The writer has had the opportunity to thoroughly test these principles of scientific body mechanics and has found them to be of utmost value in developing those qualities of body rhythm so essential to graceful and enjoyable dancing. Further, there is a lasting benefit to health and beauty for every-day life. Correct and natural posture is produced, weight is reduced where needed, and the whole body is vitalized.

Very truly yours,
ALBERT BUTLER.

Dear Miss Howard:

I would like to tell you how much I enjoy the "Art of Terpsichore." I have a dance library and have tried to locate the book with very little success, and when I did locate it, I found it too expensive for my library fund. So, your monthly installments in your magazine have been a real treasure.

Very truly yours,
NINITA JOHNS,
Syracuse, N. Y.

Dear Miss Howard:

I was thrilled to win first prize in your parents' contest and winning the prize enabled us—my daughter and me—to attend the performance of the Trudi Schoop Comic

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Vol. X, No. 7 THE AMERICAN DANCER MAY. 1937

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PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

Ballet at Albuquerque last night. It was a round trip of 125 miles but we here in New Mexico have few opportunities to see well-known dancers and it was well worth the trip. So you see, the prize won through "The American Dancer" went right back into the dance world.

I wish to take this opportunity of complimenting you on your splendid magazine. We look forward to it every month. I wonder if you realize how much such a publication does for us who love dancing and live way out here among the pueblos and cacti and chili. We see plenty of fine Indian dances and Spanish dances but were it not for the dance magazines we should be sadly out of touch with the world of the classical ballet and other types of dancing which do not reach us except on rare occasions.

Again thanking you and wishing you continued success in your work, I am,

Cordially yours,
RITA H. BIBO,
Santa Fe, N. M.

Dear Friends:

As president of the Dancing Teachers Business Association, Inc., I want to congratulate you on the Tenth Anniversary of your excellent publication—THE AMERICAN DANCER—and on behalf of the membership of the D. T. B. A., Inc., I want to thank you for the interest you have taken in our organization and the many ways in which you have helped co-operate with us.

That goes also for the special notices and photographs which you have made and printed of our members in action at our monthly meetings and special sessions at the Park Central Hotel, New York City, during the past year.

You are to be congratulated on the great improvement which you have made in recent issues of THE AMERICAN DANCER. The quality of the cover paper is better and the number and type of "cuts" used make it very attractive, and the various articles found therein make it not only an interesting, but also a valuable publication for all concerned in the Dance Profession.

This may not be so noticeable to one just looking at one late issue, but personally I have nearly all the issues of the past ten years and when recent issues are compared with earlier

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WATCH THE JUNE ISSUE FOR COMPLETE DETAILS

Incidentally, membership in the D. T. B. A. is open to all teachers of dancing who will subscribe and adhere to a simple Code of Ethics intended to raise professional standards. The dues are but $10.00 a year, which includes the regular monthly sessions and notes of work presented.

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• PRO and CON . . .

ones the great improvement and advancement can be seen and appreciated.

It is gratifying to see the number and type of advertisements and the prominent names displayed each issue—and credit should be given to all those up-to-date schools and teachers who are farsighted enough to see the value in good advertising and sensible "copy" for their display—instead of the exaggerated "guarantees" sometimes seen in papers.

You will probably be swamped with congratulations—which is as it should be—and as time is precious, I'll do an "over the foot" and "off to Buffalo" and wish you the best of success and many happy returns of the day.

Sincerely,
CEDRIC LINDSAY,
President, Dancing Teachers
Business Association, Inc.

Dear Sirs:

I can't tell you how much I enjoy my AMERICAN DANCER. The students watch so eagerly for each copy that I have decided to award a subscription to the student having the best scrap book on dancers this June.

Thanking you for a splendid magazine, I am,

Sincerely,
MARGUERITE L. ALLEN,
Denver, Colo.

Dear Sirs:

Your magazine has done more up-to-date announcing than any magazine or paper published. I am happy to say that only through your magazine am I able to hear about our concert people and their adventures. How can any teacher be without such wonderful material.

And, I shall add, please won't somebody get hold of Ted Shawn and have some latest news about him?

With much appreciation, I remain,
VAL DU LIBAN,
Chicago, Ill.

Dear Sirs:

I keep my AMERICAN DANCER magazines on file and mark articles that I wish to refer to. *Dress Rehearsal,* March number, was most interesting. Student and Studio and Foot Notes are also features never to be overlooked. It is with pleasure that I send in these two new subscriptions.

Sincerely,
MAYME FORBES,
Charleston, S. C.

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• PRO and CON . . .

The pictures are interesting because while some are very good I can also learn from the mistakes of those which are not so good. The articles are very instructive and entertaining.

Wishing you much success,

EUGENIA FOLEY,
South Orange, N. J.

American Dancer:

Just ten years old but strong as a giant. May God bless you with a long and healthy life.

ADOLPH BLOME,
New York, N. Y.

Dear Miss Howard:

Thanks so very much for the notice of the renewal of my AMERICAN DANCER. This is the most interesting magazine I buy and would surely hate to miss any copies. So am renewing for two years this time.

Since moving to Wichita I have not opened my studio and won't be able to before this coming fall. But in the meantime I can be picking out new ideas and routines from the smartest, most up-to-date art magazine of the month.

Sincerely,
MRS. W. N. FALLIS,
Wichita, Kan.

Gentlemen:

THE AMERICAN DANCER is a real inspiration to both my pupils and myself. Wishing you continued success with your splendid magazine, I am,

Sincerely,
EDITH GARRETT,
Lombard, Ill.

Dear Miss Howard:

Attached is a letter received by me from Standard Brands, Inc., in reply to a letter that I wrote them in which I said I do *not* think their give-aways in dancing lessons are a nice form of business.

I'm afraid I was a little "hot" when I wrote the letter (and incidentally I feel the

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• PRO and CON . . .

same yet), and told them exactly what I thought. Perhaps THE AMERICAN DANCER, which is you, may have some different opinions on this matter, and if you have I should like to know, as would other teachers, through the medium of your pages.

Faithfully yours,
EMMET A. DAVIS.

EDITOR'S NOTE: *More important than* our *opinion are the opinions of our readers. Mr. Davis refers to the offer of a dance booklet by Arthur Murray which is announced as "20 Lessons on the Latest Dance Steps—FREE" and which is given in return for Fleischmann's Yeast coupons. Let us hear from other teachers as to whether they approve or disapprove of giving "20 Lessons on the Latest Dance Steps—FREE" to the yeast-eaters of the land.*

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I find every issue of THE AMERICAN

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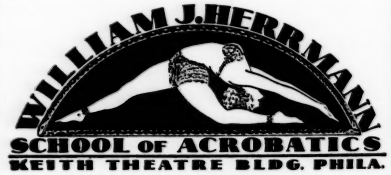

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"'How many tricks should an acrobatic dancer include in her repertoire?' A perfectly logical question, but I have heard it repeated so many times, not only by the parents of my pupils, but also by teachers who have directed their own recitals for years, that I have come to the conclusion that for the good of the dancing profession it should be answered once and for all," writes Bruce R. Bruce.

"The answer is, 'As many as can be performed perfectly.' However, this does not mean all the stunts a dancer can do should be used in one routine. Only those which can be performed in rhythm, with easy grace and showmanship, should be included in a dance. Even these should be limited, because if too many are crowded into one number it becomes monotonous.

"The reply to this statement is, invariably, 'Why bother to learn tricks which may never be used?' To this last we can only answer that even though every difficult stunt may not be attempted, the knowledge of this reserve gives one the same assurance as possessed when driving a powerful car, capable of a speed of 100 miles per hour, for although no occasion may ever arise to extend the car to its limit a certain satisfaction is derived from the knowledge that if necessary it can produce.

"Therefore, even if a dancer does not do the hardest tricks he knows, this does not mean that he is not a good showman, for we often find it is not the most difficult tricks that are the most effective, but the ones which have been proved by experience to produce the greatest response.

"The Bruce School of Acrobatic Dancing specializes in complicated aerial work. We really 'get a big kick' out of it ourselves, when one of our pupils accomplishes the most difficult of these exercises, but still we would rather have him do only walkovers, backovers, and simple exercises perfectly, than a hundred tricks haphazardly, for we realize that a good performer can steal the show with style, finesse, showmanship, call it what you will, whereas another might do the hardest tricks in the business without rating a hand.

Bearing this in mind we make these suggestions to the dancing teacher who is planning an acrobatic routine.

"No trick that the performer is not sure of accomplishing perfectly should be attempted.

"No trick that is not easy for him (or her) to do.

"No trick that requires draining the last of the performer's reserve.

"One never should risk spoiling a good routine by overrating the ability of the performer when some stunt he can do easily and gracefully with a definite style is worth more than the toughest trick in the business if he cannot sell it."

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Washington—Convention City

The Cherry Blossom Festival this month has made us all conscious of the capitol's beauty. Newspaper accounts of the dancing of the children of various legations in celebration of the event has also opened the eyes of dancing teachers to the great wealth of dance material that exists there. Teachers who attend the convention this summer will have an opportunity to see children who are taught their native dances along with their mother-tongue and who wear native costumes on fete days, giving the busy week all of the aspects of a kaleidoscope trip around the world.

In addition to its cosmopolitan glamour, Washington probably affords the visiting teacher an opportunity to get more factual information on any subject, dance, music or costume than any other city. In addition to the Congressional Library there are many smaller libraries specializing in rare books and music. And there is the Smithsonian Institute, wherein fascinating costumes of various periods and countries are displayed and where rare and interesting musical instruments of ancient and modern times are also to be seen.

●

Pupils of the National Academy of Stage Training were featured in a full-page of candid camera pictures in the rotogravure section of the Washington Post on March 21. The pictures showed students of all ages undergoing training that will make them future ballerinas. Miss Marian Venable, dance director of the Academy, was pictured with them.

●

Dolores Anderson and Opal Petrey, pupils of Julia Cunningham, are heard every Sunday on Miss Cunningham's Kiddie Revue on Station KJSV, at two o'clock. They have also entertained at many local banquets, dances, benefits, etc., including the President's Ball.

Miss Cunningham is known throughout the district for the novelty of her recitals. She always has original music and lyrics written for the production. Last year she featured a day in a department store with numbers danced and sung by floor-walkers, elevator operators, sales girls, models and even truck drivers. The stage set, which represented one of the prominent local department stores, was built by the store, in appreciation of the publicity they received.

MARGARET JEAN DUGAN, *pupil of Leroy H. Thayer School of Washington, D. C., who danced at a Valentine Tea*

OLYOE FOLDEN *and* EVELYN FOSTER, *pupils of Marian Venable, Washington, D. C.*

Charles Henckel and Miss Douglas Humphries of the Green Domino Studios of Dancing have added a department of voice culture to their school, with Mr. Alessandro Angelucci, formerly of the Philadelphia Grand Opera Company, in charge. Mr. Angelucci will present his pupils with the Newport News Operatic Society in Robin Hood on May 17 and 18.

●

Albert Butler of New York was engaged to go to Washington for a special week-end class for the teachers of the LeRoy Thayer School of Dancing in March.

●

At the meeting of the Dancing Masters of Maryland, Virginia and Washington, D. C., which was held at the Mayflower Hotel, March 21, plans were discussed for the entertainment of teachers attending the Convention. The club will be host to the members of the D. M. of A. and Affiliated Clubs at an elaborate tea in honor of President Mrs. Montie Beach, following Jack Manning's class on Sunday.

●

Mrs. Beach, who attended the March 21 meeting, was the house guest of Mr. and Mrs. LeRoy Thayer during her stay in Washington. The next day she left with the Thayers to drive to Florida to attend the meeting of the Florida club.

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MAY
1937

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GIRARDO and NADINE

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Fred Astaire and Harriet Hoctor in a Ballet Scene from *"Shall We Dance?"*

Candid Photography—ANDRE LA TERZA

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

Hoctor Dances with Astaire

by WINIFRED CULLUM

MANY dancers all over the country look forward to the time when they, too, may be chosen; their artistry recognized, for a feature part in a screen musical.

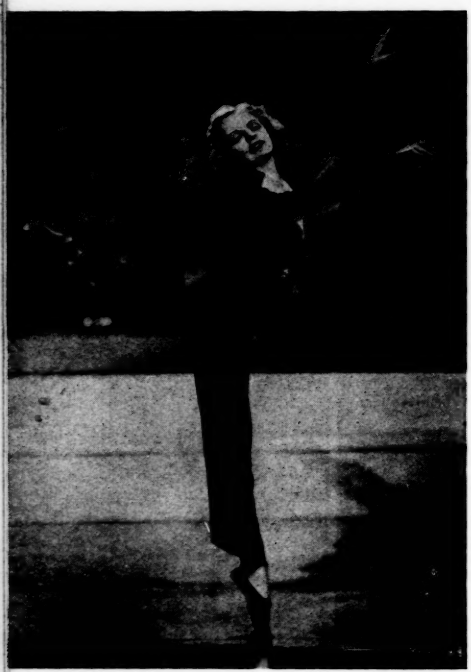
Versatility is usurping specialization, in the modern trend. An interpretive dancer becomes a moving picture star, an opera singer a dancer, and an exponent of modern ballroom dancing turns to the ballet, while a prima ballerina learns to tap.

What next?

Next is Fred Astaire doing a ballet with Harriet Hoctor in the new Fred Astaire-Ginger Rogers picture *Shall We Dance?* Originally they planned that Fred would do a ballet and Harriet a tap dance. "I have studied with Valodia and Floria Vestoff," she remarked. "Tap dancing is fun and I studied it in case I wanted to use it."

Though she does not tap in this picture you will, before long, probably see her tapping expertly. She is devoting part of her daily four-hour practice schedule to it with the idea of creating an entirely new medium combining the technique of the ballet and the tap dance without the characteristics of either being overshadowed. A new medium, yes, but stranger things have happened. She already visualizes coordinating the grace of ballet arm movements with the syncopated footwork of taps. The result of this unusual idea will be watched with eager interest by all dancers.

HARRIETTE HOCTOR



"The screen offers the world's greatest field for dancing," says Miss Hoctor. "I consider it an exceptionally fine medium for ballet. Color, too, would add greatly to the dramatic power of a film ballet, both from the scenic and story standpoints."

Mr. Astaire says, "It is always my endeavor to give the dances of each of my pictures the element of complete freshness. This, I must admit, is a most difficult task when one makes two pictures a year—would be if only one were made."

Shall We Dance is the sixth musical film starring Fred Astaire and Ginger Rogers. Of this new RKO picture Mr. Astaire says: "I believe and hope we have several dances which at least will prove novel."

Most novel of all to film audiences will be to find Mr. Astaire playing the role of Petrov, a famous ballet dancer, secretly learning to tap dance.

In consequence a sense of gaiety and adventure pervaded the studio where the new musical, modern to the nth degree, was filmed.

The picture has an international background, beginning in Paris, then embarking upon a trans-Atlantic liner to continue in New York, including for good measure a skating sequence in Central Park, and a ferry on New York Bay.

The novel finale in which forty girls, expert ballet dancers and tap dancers, perform a Ballet Moderne as well as fast ballroom and tap numbers will come as a surprise to audiences accustomed to having such dances entirely separate in performance.

Mr. Astaire, whose dancing has always suggested a ballet quality, introduces this spectacular finale with a ballet duet. Harriet Hoctor floats across the stage clad in a glimmering gown of white heron feathers, against the ensemble background of twenty girls who dip and swoop in an ecstatic ballet number. Fred Astaire spins out to join Miss Hoctor in a dazzling dance.

It is a startling innovation for the king of tap dancing to be seen in this highly technical and graceful field, introducing his own version of this classical type of dancing. Fortunately it fits naturally into the plot fabric in his role of a celebrated artist of the ballet.

Miss Hoctor and Mr. Astaire each dance a solo number before the duet. A simplified ballet conceived to meet screen requirements and to harmonize with gay romantic comedy provides the dance climax. For contrast twenty tap dancers join the twenty ballet dancers in intricate formations to retell the whole romance between Astaire and Miss Rogers in choreographic form in one of the most original routines ever attempted in pictures.

Does this indicate a new trend? Miss Hoctor believes that it does. She is enthusiastic about the great possibilities of the ballet in motion pictures and is working on an original idea for future production; a film ballet unfolding a strongly dramatic story.

All this enthusiasm in spite of the fact that she was "on her toes" for eight hours during the filming of one number that runs for barely two minutes on the screen. One morning she started at nine o'clock and was on the big studio sound stage continuously until eight that evening, completely wearing out six pairs of ballet slippers.

The reason was that one dance was "shot" time and again from various angles to capture its full beauty and grace. Each change of position meant time out to adjust the lights. An actor could have rested, but Miss Hoctor could not. If she once relaxed she would have to warm up all over again, so she rehearsed throughout the camera changes.

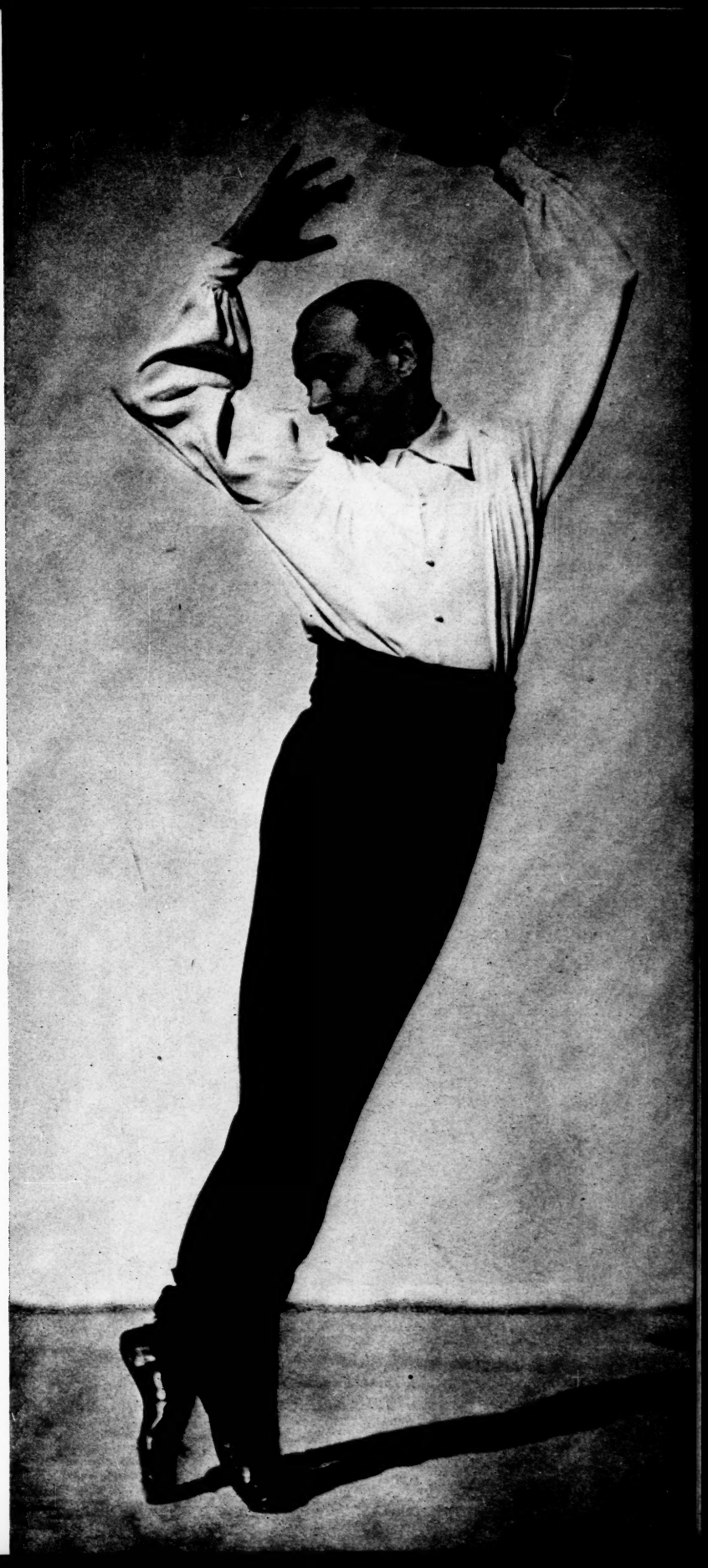
(*Continued on page* 41)

Incredible as it may seem . . .

FRED ASTAIRE

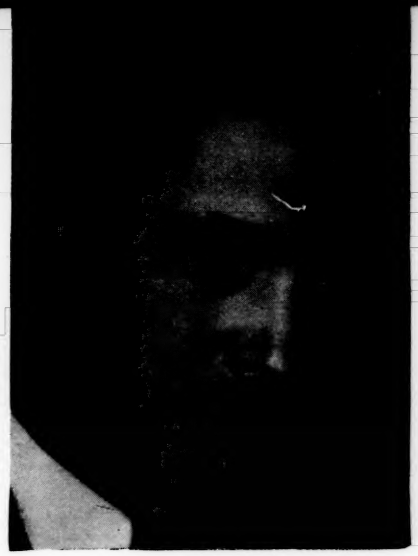
in ballet slippers!

MAY, 1937



MARTHA GRAHAM

• *Sixth of a series of dance personalities seen through the eyes of THE AMERICAN DANCER'S performance caricaturist, VAL ARMS*



JOHN MARTIN

The Modern Dance

The Sixth of a Series

VI—*The Problem of Distortion*

by

JOHN MARTIN

THERE is no getting away from the fact that, no matter what the dictionaries may say, in common parlance "abstraction" generally means anything we do not understand, and "distortion" means anything we do not like. This, of course, is thoughtless usage and needs to be corrected. Just as we have already dealt with the erroneous use of "abstraction" as a synonym for meaninglessness, so we must now deal with the equally erroneous notion that makes "distortion" the equivalent of ugliness.

To begin with it is well to consider that the derivation of the word indicates that distortion means simply twisting something out of its natural shape. It is therefore so definite and so objective that differences of opinion cannot enter into a decision as to whether it exists in a specific instance or not. If any object appears in a state contrary to that in which nature has originally produced it, it has been acted upon by forces which have altered its natural condition and it has thereby been distorted. There is no room for argument. Now ugliness is an entirely different matter; it is not a tangible and demonstrable quality of any object, but is to be found exclusively in the opinions of persons. Like beauty, it is "in the eye of the beholder." It is therefore decidedly open to argument and disagreement in every case.

Let us take a sample illustration of an obvious type. The Ubangi women who have been seen hereabouts in the circus with their necks extended to phenomenal lengths by a succession of metal rings, are likely to appear to us as supremely hideous. To the men of their own tribe, however, such is not the case; their pulchritude indeed, is said to vary in direct proportion to the length of their necks. Here is a diametrical difference of opinion about the ugliness of a particular object. There can be no argument, however, about the distortion of this same object; the normal proportions of the human neck have been twisted out of shape. Interestingly enough, this has been done for the sake of beauty.

Now let us take another example a little nearer home, namely, the academic ballet. When we analyze the method of the ballet, we find that the two most conspicuous technical contributions it has made to the dance are the turning out of the hips so that the feet form an angle of 180 degrees, and the rising upon the points of the toes. Neither of these practices is in accordance with the uses of nature, and both must therefore be declared to be distortions. That they have been developed in the interests of beauty is also true; but just as there are many persons who disagree with the presence of beauty in the necks of the Ubangi women, so there are many who find the turned out hip and *pointes* of the ballet unbeautiful. This is a matter of aesthetic opinion and taste and has nothing at all to do with fact. The fact remains that there is distortion.

What is ugly and what is not depends upon a number of elements. It differs vastly from culture to culture and even from person to person. A few fundamental considerations, however, underlie most of these differences. There is first of all the matter of association. As we have already discussed in a previous article, what one sees before him has meaning for him only in terms of his own experience. If a particular object awakens in his memory a pleasurable experience, even though he does not actually recall it consciously, he will pronounce that object pretty rather than ugly. Since every individual's experience varies widely, it is plain to be seen that a single object is capable of awakening an unlimited number of different associations—as many, indeed, as there are different individuals.

Another important factor in determining the judgment of ugliness is the degree of difficulty of perception in the object presented. If the object is fairly familiar, it presents no obstacles and arouses no strains; if, on the other hand, it is strange, it arouses no easy response and is therefore inclined to be difficult and tiring. Oddly enough, though we demand novelty in our art experiences, we also resent and reject too much novelty. If the work of art presented to us is simply a retelling of the same old thing that we have seen day in and day out, it will be so easy of perception that it will not even demand enough effort to hold our attention. It must possess more novelty than this or we will be bored. But if it tells us something that does not touch upon anything familiar to us, we may focus all our mental effort upon it to the point of fatigue and still not have our associations awakened. What we actually require, then, is sufficient familiarity to give us a point of contact, and sufficient variation to keep our attention. A work of art which has these two qualities (unless it also possesses other qualities that tend to negate them) will most likely be pronounced pleasing.

In the dance there is an especially vivid item to be dealt with in the direct motor response movement. It is quite possible for the highly sensitive spectator to experience something not far removed from physical suffering when he is presented with a dance whose technical material involves actual anatomical distortion. Some people, for illustration, are subject to nausea when they watch a contortionist, because they automatically translate what they see into terms of their own experience and in effect undergo all the strains of the performer in their own bodies. Similarly, those who have studied the natural functioning of the body and are interested in promoting public health and physical well-being can be expected to have most unpleasant reactions when they are asked to watch backbends, splits, pelvic spreads and displacements, no matter what aesthetic creeds are involved or what the artist's purposes of beauty or meaning may chance to be.

(*Continued on page* 48)

Make-up Makes a Star

by **ATHOLIE BAYES**

THE field of motion pictures has become sufficiently important to dancers that they should learn the allied techniques of screen playing. It was with this fact in mind that I approached Ernest Young, make-up expert for Twentieth Century Fox Films, in order to discover whatever features might be of benefit in his art, to dancers who wished to enter motion picture work and who were accustomed to the make-up technique of the theatre.

First of all, Mr. Young explained, "On the screen, which is really a succession of shadows from black to white, degrees of high and reflected shadows are pictured by shades strange to the human eye. These are picked up only by the lens of the camera. Here we cannot use the broad, crude strokes of the theatre, for in pictures facial make-up is so fine as to be almost invisible." This, then, was the first knowledge which must be borne in mind by a dancer preparing a screen make-up, that more care must be exercised in such a situation than during preparation for a stage appearance.

However, individuality plays little part in screen make-up, for, as Mr. Young continued, "With color and brush we sketch in or conceal, blend or emphasize that combination which is termed *type*."

In line with a thought which had occurred to me, I asked the question, "Why is it, Mr. Young, we have heard so little of this important part in the production of moving pictures?"

"It is true," he replied, "the public knows little of the make-up artist, for in only about a half dozen pictures has any screen credit been given. But then, there are less than ninety of us in the industry in Hollywood." (Seventy-five per cent of these were well-known character actors, most of them headliners, in the not-so-long-ago.)

"The four Westmore brothers and Paul Stanhope are the best-known make-up directors here," he continued. "Perc Westmore, make-up director for Warner's First National, is mighty proud of the new ninety thousand dollar studio make-up building, the first real tribute to the importance of this art to the film industry. Here each artist has his own room, equipped with every ultra modern device to aid in the mad attempt to keep pace with the new problems of technicolor, television, and now—science's last contribution, which may soon be released to the studios—a camera that will take 120,000 frames or pictures a minute. Ernie Westmore, of Twentieth Century Fox, has a similar department planned."

ERNE YOUNG *applying "refresher" to* ARLINE JUDGE *as the hairdresser in "Here Comes Trouble"*

I inquired, "How long does it take for a make-up and how do you duplicate it so exactly day by day until the picture is finished?" This question was posed with a view to the difficulties which a dancer might encounter in duplicating a complex make-up, especially when strenuous activity necessitated frequent repairs.

The reply was, "A simple corrective make-up, that is, correcting little defects such as almost everyone has (the two sides of the face are never alike), eyebrows straightened, nose heightened or broadened, etc., takes about forty-five minutes. Then the hair-dress will take as long as it would in any beauty salon. We usually allow an hour and a half for the complete make-up."

Dancers do not usually require the more complicated character make-up, but even a simple make-up demands exactness in rebuilding, so Mr. Young answered the second part of my question with the explanation that, "We make a 'still' as soon as a satisfactory make-up is completed and then we copy that each day. That is the reason it is always the same. As everyone has to be made up and ready for the nine o'clock call, the make-up artist often does a day's work before he comes on to the set."

The young actress, Rochelle Hudson, came up for Mr. Young to check over her make-up. When she had gone, Mr. Young remarked on the lovely quality of her skin, but added, "The texture of the skin makes little difference. We could cover that up. It's the proportions of the face that are important. While the average face is only eight to ten inches in length, it shows on the screen as thirty to forty feet long. So on a ten-inch face a single eyelash magnifies to the thickness of an arm."

He continued, "The space between the eyes and the eyebrows, for instance, may change the entire expression of the face. The right distance between them lends a pleasing expression, but when the eyebrows are lowered the result is a scowl." That should be remembered by dancers who wish to achieve pleasant facial expressions on their screen images.

"Mr. Young," I asked, "you know it is the dream of many young dancers to get on the set as extras, hoping they will attract attention, and possibly be given an opportunity to dance. What can I say to them?"

The make-up expert's answer was, "That opportunity is not improbable, for the eye of the make-up artist, for one, may notice an extra whose well-proportioned face or figure needs just a little corrective make-up to constitute a perfect type. A touch of pink rouge (the camera will not pick up pink), a tiny shadow here, a soft high-light there, and all the good points stand out glori-

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BOBBY CONNOLLY *consulting with Sol Polito, chief cameraman, about a close-up in the typewriter number of "Ready, Willing and Able"*

Chorus Girls Today

Are Better Dancers Than Yesterday's Stars Says Bobby Connelly

by **DORATHI BOCK PIERRE**

BOBBY CONNELLY'S creed is entertainment. The youthful appearance of the dance director of Warner Brothers' First National Studios belies his many years as dancer, director and producer of musical productions. He believes thoroughly that if a dance number or sequence is good entertainment it is also good art. This director's training and background spring from the golden era in the American theatre before the war, the time of Ziegfeld and Dillingham and other great showmen, when really to enjoy oneself in the theatre was the rule rather than the exception.

Connolly was born in New York City and attended the public schools there. Deciding very early that he wanted to be in show business, he was able to look for work on Saturdays and after school. His first opportunity came as one of twelve boys dancing a hard-shoe number in the famous Cohan and Harris Minstrels, of which James Gorman of the Gorman Brothers was director. The boy's family was not especially pleased with his ambition and when the company went on the road he had to return to school. However, his determination remained unwavering through many such relapses.

During this time he was learning the technique of theatre and of theatrical dancing. In fact, these episodes composed his entire dance training. Bobby Connelly never took a formal dancing lesson in his life. Having finally finished school, he came to the conclusion that the greatest future lay in producing and directing numbers rather than in dancing. Therefore, he applied for the position and was made assistant to John P. Slocum, manager of the second *Hitchy-Koo*, starring Raymond Hitchcock. Mr. Connelly also danced a tap number in this show. The next year he was made stage manager of the third *Hitchy-Koo* and he learned more of the production side of show business.

The first show Bobby Connelly directed was *Good Morning Dearie* with Eddie Allen, brother-in-law of Harlan Dixon, as the specialty dancer.

He enjoyed the staging of this show so thoroughly that he knew he would never be satisfied doing anything else, and he devoted all of his energy, enthusiasm and study to the staging of big musical productions. Soon Mr. Connelly's services were at a premium, for he had mastered the art—it is an art—of dance entertainment.

He staged *Funny Face*, starring Fred and Adele Astaire and Victor Moore, and he felt then that Fred was a much better dancer than he was credited with being, and that one day he would find his medium and gain the recognition he deserved.

The Varsity Drag, a dance of Bobby Connolly's invention, came into great popularity in 1926 and ever since he has been creating dances which have become the popular craze.

In 1929 Mr. Connelly started producing for himself. The show was *Sons O' Guns*, starring that great dancer Jack Donahue, with the beautiful Lili Damita co-starred. This musical comedy proved Donahue to be one of the greatest of American dancers, and his untimely death cut short what would undoubtedly have been a brilliant starring future.

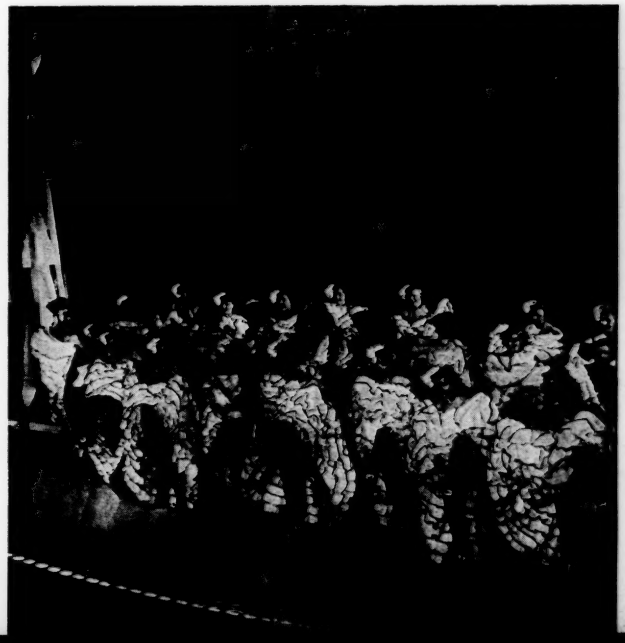
Following this show Bobby Connolly produced an operetta *Princess Charming* whose locale was a mythical kingdom, and the dancing was confined to imaginative, stylized folk dancing.

Later, he staged some shows for Lawrence Schwab, and in 1930 the *Follies* for Ziegfeld. He also staged *Hot-Cha* for Ziegfeld; and *Flying High* and *Melody* for George White.

It was to be expected that with this great experience and ability the picture sttudios would claim him sooner or later. Mr. Connolly staged the numbers for two pictures made at Warner Brothers' studios, and in 1932 he signed a contract with that company and came to California. He now admits

(*Continued on page* 51)

BOBBY CONNOLLY *dancers doing the Can-Can in the Folies Bergere sequence of "The Ring and the Chorus Girl"*



Tell Your Story Tapping

Jack Manning Gives Teachers Some Helpful Pointers for Recital-time

by **BETTY CARUE**

TAP dance pantomimes have been successful everywhere they have been presented, according to Jack Manning, who has just returned from his annual tap teaching tour which took him through half of these United States and brought him bids to visit the other half.

"The first tap pantomime that I know anything about was the Mock Wedding scene in *Monte Cristo, Jr.* That was just after the close of the war when gaiety was returning to Broadway. Adelaide and Hughes were the stars, and I danced (or should I say 'tapped') the role of the preacher in the number. Now I realize that the dance was a tap pantomime as we know that type of number today, but then it was just a novelty. It was a hit, but after the show closed it was forgotten."

There seems to have been a lapse of years during which "step dancing" as it was called then, became just straight tap dancing and the performer relied entirely upon the sound effects he was able to achieve with his nimble feet for his popularity and applause.

Jack Manning recalls that he was watching the Walt Disney *Three Little Pigs* picture one evening when the idea of using that theme as a tap pantomime occurred to him. That was in the fall of 1934—and the idea caught on immediately. His *Three Little Pigs and the Big Bad Wolf* was little short of a sensation. Teachers discovered that recital audiences were delighted with stories told in tap—and that the tap dancers took on more glamorous personalities through the use of pantomime.

"Eleanor Powell's big number in *Life Begins at 8:40* season before last on Broadway was an outstanding example of good tap pantomime," Manning points out.

Some teachers are confused as to the difference between novelty numbers, character numbers and pantomime. As Jack Manning explains it, the line is very distinctly drawn between the three.

"Character tap is straight tap done in a costume that suggests a character—it need not be a dance costume at all. Sometimes it will be a maid's costume, or a policeman's. Anything is suitable, if it has the proper setting. I know one teacher who put on my *Banjo Tap* number in cowboy costumes!

"Novelties, on the other hand, vary. There is the novelty that appeals to the eye, the novelty that has sound and the novelty that relies on tricky effects such as sparks flying from an anvil or sandpaper gloves producing a sound when the hands are rubbed against sandpaper-patched overalls. Don't forget, though, that there must be a reason for novelty in a number—it is never advisable just to inject an idea because it is a good one, without having it definitely connected with the rest of the number. I had that problem in my recent *Spoon* number. After I had learned to play the spoons, I couldn't find any reason for including them in the number! Finally I hit upon the idea of dressing the dancers as chefs and then, of course, it was reasonable to put spoons in their hands.

"Tap pantomime, the newest of the trio, is just what it suggests: a story told in pantomime. It is seldom wise to have more than one complete pantomime number in a recital. If they are entirely different, it is sometimes permissible to have two, but two would be the limit, for more would certainly spoil the effectiveness of all," he warns teachers who become enthusiastic over the idea of pantomime.

He believes that it is not only proper but helpful to put some pantomime even in tap solos in order to sell the dancer's personality. This may be included either at the beginning or at the end of the number. Even Eleanor Powell does this, and it is partly responsible for the individuality in her dancing. The proper timing of the pantomime movement is important, however. The audience must be allowed time to recognize the movement or else the meaning will not be clear.

When asked to suggest ways that teachers may get and develop ideas for their tap pantomimes, he replied, "Be alert to what is going on around you. Sometimes the merest trifle or the most prosaic work may suggest a dance or a story for pantomime. It may be something you have been doing continuously for years, without even giving a thought to its terpsichorean possibilities. Gor instance, my *Dictation* number came to me while useing a typewriter. It often used to be that while I was pounding away at the typewriter, Mrs. Manning would exclaim, "That's a perfect break!" when I'd finish a sentence or a thought with a final emphasis. One day she added to her usual remark, "You type as you dance. The timing is perfect and I can hear the counts as you hit the keys as clearly as if you were tapping them out." Listening then, for the 'one-and-a-two' count as it came on the typewriter, the idea of *Dictation* was born. We had some difficulty in getting the typewriters built to take on tour with us, but I know the value of props for any number. Sometimes even a newspaper as used in one of my dances will do the trick, but there is nothing like the proper use of some sort of prop to point up certain numbers."

His new "*Hittin' the Highway*" number, a hit of the season just closed, came about from the tour. Watching hitchhikers trying to thumb a ride all along the way suggested the dance. He has subtitled it, "Thumb Do and Thumb Don't"!

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THE SCRATCH, *a Jack Manning Routine—Left to Right:* DOLLIE DEARMAN, JEAN GOODE *and* EMILY TAGGERT, *pupils of Sarah Jeter and Louise Smith*

JACK COLE and ANNA AUSTIN

and Group of Ruth St. Denis
Dancers in Javanese Impressions

A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

Dear Diary:

Really, I feel so sophisticated and woman-of-the-worldish after what has happened and it's going to be such an adventure! Such a rare adventure! I feel I should use larger words and not emote so much any more. I must garner my emotions for public consumption only.

Diary, that note from Lochinova—I mean Lochinov (that Russian sound had me baffled as to spelling)—anyway that note from Lochinov almost sent me into a trance and the invitation as well. I was so frightened Mother wouldn't let me go I broke out into tears again like a silly child and ran to the dressing room.

After I'd pulled on all my clothes, with everyone bothering me with remarks as to how absolutely *silly* I was acting.

But there was a regular reception waiting for all of us. All my teachers and Mother and Mr. Foulard shouting loudly, "You were simply marvelous."

Foulard, who stepped up and kissed me on both cheeks saying, "Thank you, my child,' seemed to be overcome with some sort of a feeling. His eyes were as red as mine.

But all the time I kept answering, "So glad you liked it!" my eyes were wandering around looking for Lochinov. He didn't come, and I think Mr. Foulard noticed me because he leaned close and whispered in my ear.

"I knew about the invitation. Lochinov was very pleased. I am so happy for you. An appointment has taken him away. We will talk later."

Then it came upon me with a jolt. Even if I had danced my very best, the little ballet was only a high school stunt to Lochinov, who had toured the world five times with his fine company, and who was I anyway to even *think* a man of his prominence would visit *me!*

It made me blue, too, even when Mother took hold of my arm and said, "Come on, Dorina, ice cream is on my mind. Let's take Eva along. The heat here is terrific. Come on, dear."

So I seized one yellow rose out of the bouquet and stuffed it in my coat and together we pushed through the crowd of earnestly talking parents, teachers and students and walked out of the auditorium, down the street to Tim's Emporium.

I fairly *dote* on strawberry sodas, but just fussed round and round in it with my straw until Mother said, a little exasperated, "There you go, getting that vacant look again. Come on, wake up, Eva is down to the bottom of the glass."

But Diary, what *is* an ice cream soda, honestly, with a talk with Lochinov and perhaps fame and fortune waiting at my elbow?

I sighed and told Mother a little stiffly that I guessed I was tired and she let it go at that. But after we got home she took me into the living room and sat me on the couch and said in her best confidential tone, which I love to hear, "Now, Dorina, let's talk things over." She sat down next to me. "My dear, I think I really saw you dance for the first time tonight and I must say you put it over *everybody.* I am very, very proud of you."

Something very warm and happy surged up inside of me.

"You mean you really like my dancing?" I asked and could hardly wait for the answer.

"Yes, dear," she answered hesitantly. "But tonight—somehow—you were not my child at all up on the stage. You were taken away from me; it made me feel very lonely, and yet, how can I explain it, happy and well—as if you really understood for the first time the real joy in living and in doing a thing well." She paused.

"You understand me, I think. Now, does dancing really make you feel as I say? Does it mean as much as you put into it tonight?"

Looking at her and realizing she spoke from her heart and yet holding my breath, I answered, "Yes, Mother, it means all that to me and more. I'm not fooling with it, I love it."

"Yes, but are you old enough to know what you really love at sixteen? I mean a lasting love, not a fad to fritter away your time?"

"Even you said I was changed up there," I argued. "Can't you understand that in any other thing I may not know my mind, but in dancing I do? I want to dance, Mother. I want to keep on."

And I pulled out Lochinov's card and gave it to her. As I watched her read it and purse her lips the way she does when she's interested and undecided, I prayed inwardly that she'd let me go.

In a moment she looked up.

"If Mr. Foulard wasn't invited you certainly couldn't go, but I don't think there's any harm in meeting the man. But don't let him fool you with false promises and hopes, Dorina. I think I've taught you how to use your head, so use it. Will you?"

And I promised.

This afternoon, promptly at three thirty, Mr. Foulard called at the house and I felt so important and sophisticated and really, I do believe, I now am a woman of the world.

As we walked up to the hotel Mr. Foulard kept telling me about Lochinov until I got so jittery my knees felt weak.

"Lochinov is a great man," he kept saying. "He will tell you what he wants and no more. You cannot read his thoughts. Yet so kind—so kind—ah—such a great man."

"All I could do, as we entered the hotel, was to pray I wouldn't make any blunders and say the wrong things.

Lochinov came forward in the lobby with his hands outstretched, one to Foulard, and one to me, and I had the impression of someone very large with heaps of hair, a wide smiling mouth and black soft eyes gazing into mine in a friendly warm manner.

"My friends!" a great voice boomed. "And the little lady! How glad I am to see you again." And he clasped our hands.

And suddenly, for no reason at all, but because I felt I'd known him all my life, I said, "I was afraid you wouldn't see me at all behind Mrs. Bacchus' hat."

And Lochinov threw back his head and laughed and so did Mr. Foulard and so did I because I was so surprised at myself for skipping my greeting and saying such a thing.

Diary, the tea will always be in a corner of my mind somewhere, forever.

Lochinov and Foulard forgot me entirely for minutes on end as they talked of places, people and scenes in that magical world of the ballet I wanted to belong to so much. Sometimes Lochinov would remember me and say, "Such round eyes, my child. Have more tea? We are forgetting you entirely. Now tell me about yourself."

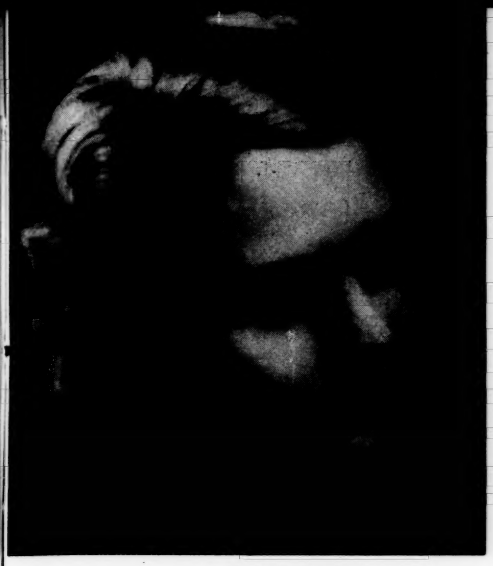
And I felt so puny and silly and young beside all their stories I kept begging them to keep on.

It wasn't until the end of the tea that Lochinov said what I know *must* be the turning point in my life.

He pushed back his chair, laid his napkin carefully across his lap and looked at me very seriously. "Miss Templeton," he said, and his voice was very earnest, "you are a very charming young person. You possess, within you, those vital qualities which, with hard, continuous work, should develop you into a superb dancer; above all, a creative dancer.

"Now, in New York, around November, I am forming a ballet company. I need youth

(*Continued on page* 51)



FLORENCE ROGGE

A New Ballet a Week

Is Florence Rogge's Record as Ballet Mistress

by LEONARD WARE

FLORENCE ROGGE has probably exercised a more direct influence on ballet-consciousness in America today than any other one person.

This statement, at a glance, may appear as paradoxical as it is broad. Yet, upon careful scrutiny, I do not believe this to be the case. In my opinion, it is no exaggeration. Knowledge of the ballet in America, as we all realize, has in the past five years grown from a remote legend to an acknowledged fact. People who, up until that time, had never seen a ballet performance, are today clamoring at the doors of theatres where dance performances may be seen. The Monte Carlo Ballet Russe has made three highly successful coast to coast tours and other companies, American companies, are being formed which, in time, will be appearing in theatres throughout the land. This sudden interest in what has always been an undiscovered art so far as America is concerned is surely not the resulting handiwork of some existing necromancy. There *must be* and *is* a definite reason. It has been interesting to note that many writers have offered various tenets which, in their belief, have been the outlying causes of this phenomenon.

And my conjecture is that the permanent ballet group (the only permanent organization of its kind in America) under the direction of Florence Rogge, which has been an outstanding feature of the stage shows at the Radio City Music Hall since its opening three years ago and which, previous to that time, was a feature of the old Roxy Theatre, has probably impressed the fact of the existence of ballet and had a greater influence upon a greater number of people throughout the entire country than any other dance organization this country has ever known.

A great amount of this credit *should* and *does* go to Florence Rogge, who, for the past five years, has been its choreographer. During this time fifty million people (almost half the entire population of the United States) have been thrilled by her multifarious creations; thirty million during her three years at the Music Hall and twenty million during her two years at the Roxy. And it is estimated that eighty per cent of these audiences are out-of-towners.

This means that vast numbers of visitors to New York from all walks of life and from all parts of the country know of Miss Rogge and her famous Radio City Ballet. Through a sort of word of mouth grapevine system, ninety-eight per cent of the people who visit New York have the Radio City Music Hall as a *must* on their list. And through a system whereby the ushers in the theatre have their ears constantly cocked for any laudatory (or otherwise) remark which any patron might pass, it is found, after the comments are carefully typed and submitted to the board of directors, that interest in the ballet is ever increasing. Consequently an interest is aroused in the mind of the spectator and a way is paved throughout the hinterlands for ballet organizations when they do arrive.

But even more interesting than the fact that this is true, is the fact that for five years, week after week, Miss Rogge has been able to present ballet after ballet, each as refreshing and original in its idea as it is in its choreography.

Blond, diminutive, replete with energy, Florence Rogge first saw the glorious light of day in Detroit, Michigan. At a very early age she devoted her time to the study of Terpsichore and by the time she was twelve, she was dancing publicly there, in Detroit. But time has wings, especially for an energetic young dancer with ambition, and a few years later we find her in New York dancing and understudying Marie Gambarelli at the Capitol; dancing as ballerina at the Rivoli and Rialto, speeding to Toronto, Canada, to fill an engagement; opening a school there which she conducted in conjunction with her dancing.

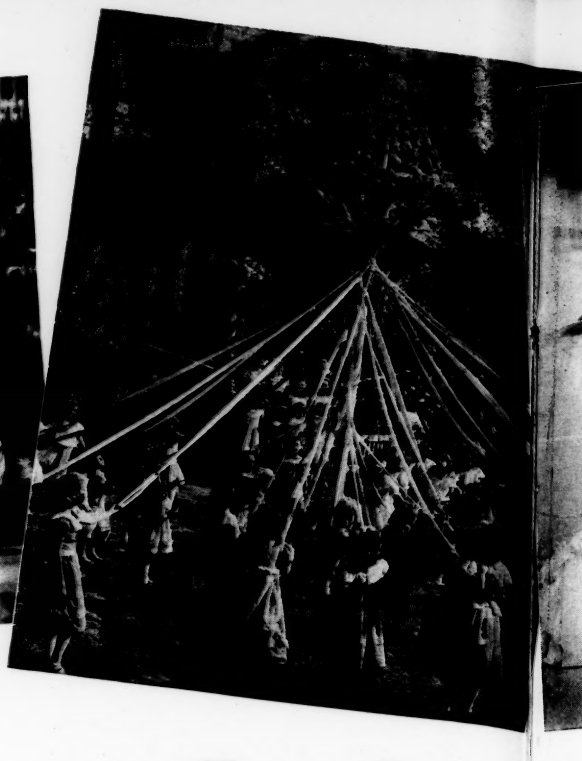
It was while she was appearing in Canada that she received the telegram which was to start her on the road which has led her straight to the most important position of its kind in America today. And in whose footsteps should this pilgrimage of endeavor follow but in those of the incomparable Roxy. You see, Roxy had first met Florence Rogge at the Capitol where he was then engaged in the same role he was later to play at the Roxy Theatre and the Music Hall. From the beginning he was impressed with Florence's ability not only as a dancer but also as a creator of steps. To the Rivoli and the Rialto she had gone with him and so it only seemed natural that she should join him at the Roxy, his new theatre at Fiftieth Street and Seventh Avenue. As I have said, she was working in Canada when she received his telegram. That she accepted this offer is known by all of those acquainted with the theatre and the dance, and her activities there and at the Music Hall, where she later joined forces with Roxy at his behest, are equally well known.

It is at the old Roxy Theatre, however, that the real story of Florence Rogge begins. It was here that she began solely in the role of choreographer. And it is in this role that she is known today.

As I have said before, the choreog-

(*Continued on page* 46)

BALLET IN WHITE, *one of* MISS ROGGE'S *most successful productions*



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Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

RUTH ST. DENIS DANCERS—*March 7, Studio 61, Carnegie Hall.*

Miss St. Denis, who announced the dances, added much charm by her presence and the interesting and witty explanations and personal reminiscences.

On the first part of the program were colorful Javanese, Siamese and Indian dances, with the last half devoted to "modern." The two styles complemented each other, and both were danced with finish by the attractive group, with Anne Austin and Jack Cole as the leading dancers. Miss Austin, who uses her hands and arms gracefully, is best in the more delicate art of the Eastern numbers, while Mr. Cole is more suited to the modern idiom. Though he did the Eastern numbers very well and quite in character, he has not yet acquired enough variety of mood. He has obviously absorbed some of Shan-Kar's mannerisms.

Many of the Eastern costumes were those used by Miss St. Denis' original company—certainly the gorgeous nautch skirts, saris and sarongs. The costuming throughout was very good, my only criticism is for Mr. Cole's predilection for the nude. And, in spite of the limiting confines of the studio, the lighting was excellent.

The Irish Wake, the feature of the modern part, was very stirring, its choreography simple but expressive. Once the dancers chanted prayers as they moved, which was fitting though a trifle inexpertly handled.

There was good musical accompaniment of piano, drums, horn and voice.

ARTHUR MAHONEY

in his eighteenth century dance, Le Roi Soleil, as he appeared in concert at the Juillard this month

—ULAN

AMERICAN BALLET COMPANY, METROPOLITAN OPERA SEASON—*Serenade, Classic Ballet, March* 10.

This ballet was created by George Balanchine before the company was engaged by the Opera Company—hence it was composed for a smaller stage. Now, on the huge stage, portions of it are somewhat sparse—often, only one figure is dancing, darting in and out, which, considering the type of ballet it is, makes it seem tenuous. But, in what there is of substance, there is good work by all and especially Leda Anchutina. And certainly the beautiful music by Peter Tschaikowsky was written to be danced. The ballet begins, *Sonatina,* with the dancers standing straight, and quite still, in a sort of salute, to which they again return with ardor at the end of *Waltz.* This time, one figure (Annabelle Lyon) wanders in and out, lost among the group, finally to find her place happily and proudly. But by this time the other figures have become lifeless and drooping and slowly disappear. The exact significance of this is not immediately clear, or it might have several interpretations; but the haunting pathos of it is very definite.

Elegie, the third part, one of Balanchine's beautiful adagios, was danced with skill by Kathryn Mullowny, Heidi Vosseler and Charles Laskey. To me it interpreted the love between a man and two women, the possessiveness and jealousy of one woman, the ecstasy and despair of the other, all clearly depicted in terms of traditional classic ballet. How do the "moderns," confronted with an example such as this, dare claim that ballet technique is incapable of expressing anything (while, of course, they claim to express everything)?

Le Coq d'Or, March 10.

In spite of the personal charm and brilliant voice of Miss Lily Pons, I prefer the version of *Coq d'Or* wherein the action is mimed by dancers, with the singers arranged on both sides like a choir. The story from Poushkin's fairy tale lends itself to colorful action which most singers are incapable of performing. Miss Pons did not attempt anything difficult, but failed nevertheless to be very expressive in her movement (which was especially composed by Fokine).

The most effective moment was when she sang her highest note and sustained it as she turned and swept upstage while a gorgeous train unfolded behind her.

Ezio Pinza, one of the best actors at the Opera, was amusing as fat King Dodon when he tried to dance.

PEGGY V. TAYLOR—*Chanin Auditorium, March* 12.

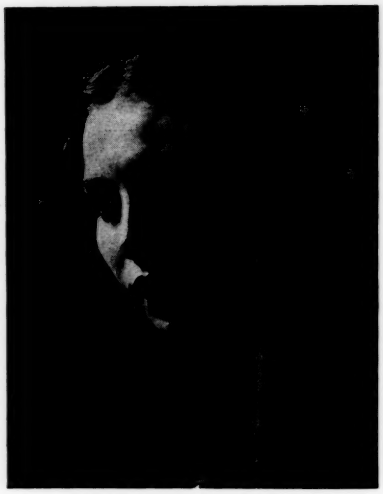
Miss Taylor possesses exquisite hands and rightly features them. She uses them quite well, with good, though rather static line of her arms.

But I feel that this performance showed Miss Taylor to particular disadvantage, due mostly to highly unsuitable costuming.

The pianist, Mitchell Sadewitz, probably thought the audience wouldn't know that he was skipping notes in some of the more difficult passages.

FE ALF—*Guild Theatre, March* 14.

A modern dance concert without a single number about war or politics—quite a relief! (Some concerts are almost political rallies.) But this was not the only distinguishing point. Miss Alf's strong and forceful dancing is distinguished by feline ease and command of movement with grace of line. Her statuesqueness was especially stunning in *Renascent Figure*—slow posturings performed on a small platform (dressed in a form-fitting yellow costume and a Brünnehilde-type helmet, with shafts of strong light from above). But all the rest of the numbers were pure action with no stopping for long soul investigations or revelations, which made the program seem short—a good sign. I am sure the enthusiastic audience would have welcomed much more of Miss Alf's purely dramatic expressions and telling thrusts of humor and satire. Perhaps some of the dances may even be improved by the addition of more contrasting reposeful passages. One of the reasons *Sola* stood out as the most intense number of the evening is that it was so restrained and of very quiet action, following, as it did, several very vigorously active dances. It was danced without music, with a rhythm of motion that was almost eery.



TOPPO

ALBERTINA VITAK

Miss Alf did not seek to impress by mere profundity, but seemed to feel all her moods, from the fierce to the gay, with frankness and subtlety. There really was witchery in her *Summer Witchery*—a flow of rollicking steps.

An interesting composition was *Duet for Clarinet.* The motif is rather like a coloratura aria with wood wind accompaniment, when first one and then the other performs, and parts where the two vie with each other.

Of the dances in the cycle *The City, Slavery* was the most striking both in choreography and costuming; also, the meaning was more intelligible. The rest of the cycle was well done, though somewhat repetitious in the stamping, automaton-like style. It is probably inevitable in a solo concert of only modern forms to have some sameness of steps.

As for the sporadic (happily) use of the rigidly held, slightly curved hands, this conveys nothing to me. That Miss Alf lapsed (if it was a lapse) into a more free use of the hands might be taken as an admission that this style of movement limits expression.

The choreography for *Suite for Women* by

George Bockman is very well suited to Miss Alf, though his *Precursor* was a strange choice to finish the performance. Mr. Bockman also designed the effective lighting and the smart costumes—a detail which some modern dancers are inclined to regard as negligible. Miss Alf is wise in not denying the visual effect of good costuming, which is part of any phase of theatre. And dancing for the concert stage is theatre, despite any notions to the contrary.

RENEE WILDE and LORA DA VINCI—*Guild Theatre, March* 28.

In a program representing various types and schools of dancing, these dancers made their concert debut. Though Miss Da Vinci seems to fancy herself leaping and bounding, she is actually more pleasing in the plastic and dramatic dances which she does with expression and rhythmic grace. Her leapings are strong, but rough and heavy, taking preparations by tensing the jaws; also she seems to lose all sense of rhythm. Rhythm appeared to be a big stumbling block for Miss Wilde too.

Clever in idea was *National Bounding Line,* a satire on nationalism with Japan pushing China about; but the choreographic conception was disappointing. In fact, there were a few good ideas, but the development was usually poor and somehow incomplete, with the exception of *Three Erotic Dances* which were the best numbers of the evening in both composition and execution.

Growth, a suite in six parts essaying to show the evolution of dancing from the classic ballet style to the present freedom of modern, was meandering and amateurish. For one thing, the dancers might better have tried merely to suggest classic ballet by gestures and poses for purposes of their story, instead of making such sorry attempts at the real article.

The dancers performed some acrobatic adagio lifts which had only novelty to recommend them. Several of the numbers were typically vaudeville.

There were numerous flaws in presentation—the costumes and the lights were often bad (notably in *Come of Age* in which the costume colors, good in the white light, went muddy when, for some inexplicable reason, the lights changed to yellow), the blackouts were imperfect, and in *Chinese Double Sword Dance* Miss Wilde used sticks (why not real swords?)—all things which sometimes attend a debut but shouldn't.

MIRIAM MARMEIN AND GROUP—*Barbizon Plaza Concert Hall, April* 4.

Versatile Miss Marmein presented *Drama Dances* in a wide variety of subjects, ranging from *Medicine Man* (a sort of voodoo dance) to such things as *Marine Fantasy* or *Impressions of a Tennis Champion.* In the lyric numbers Miss Marmein has a nice sense of movement, but her forte lies more in comedy pantomime and satire, though her choice of subject is frequently hackneyed, as *La Ballerine,* a burlesque of ballet (audiences still seem to enjoy them ! ?).

The most unusual number, *March,* to drum accompaniment, was quite eloquently tragic. Also *Pierrot Encounters the Doctor* and *His Maiden Voyage,* both humorous characterizations, were good, but, judging from the applause, *The First Kill* was the most successful. Its meaning was aptly described by a child of about three seated nearby who said, "The Indian killed it because he wanted to eat it." Miss Marmein danced the Deer ("it") and Helen Ward danced the Indian.

A few of the dances fall into the category of "interpretive" or "fancy dancing," especially the three numbers danced by the group. In *Prelude,* to Bach music, the group presented an anachronistic appearance with pretty bobbed and curled coiffures.

The pianist was Marion Kahn. The group was comprised of Helen Ward, Mildred Neff, Gladys Kern, Rosamond Anthony, Menotonah Fisher, and Clair Noble.

CHICAGO

by MARION SCHILLO

It is to Northwestern University, and more particularly Agnes Jones, that Chicago owes its gratitude for our first real contact with the modern dance. Hanya Holm and her group opened the Series at Thorne Hall with her very fine lecture and demonstration, February 13.

Miss Holm's lecture was brief, but the demonstration of her work by the group was marvelously eloquent—in fact, many of us got our first real understanding of the modern dance through this demonstration which clearly defined the aims and purposes of Miss Holm and others of similar trends.

The Wigman influence, if there is any left, is barely perceptible in Hanya Holm's work. While she acknowledges her debt to the famous German artist, their approach is from widely separated horizons. Miss Holm is almost pure intellect. Her method of handling problems of space, for instance, comes pretty near to being genius. Her development of rhythms is by far the most subtle we have experienced in the art. Time after time throughout the demonstration, the audience was moved to spontaneous applause by the thrill of her brilliant penetrativeness of kinetic forces.

Actually it would seem we have not yet begun to discover the many possibilities of the human body as an instrument of expression. Whole new vistas of expression are opened through Miss Holm, and along lines we have never associated with the dance at all. The discipline of the group and the total detachment from individualism was highly admirable, but we have not yet gotten to the point where we are sure this is art. As contemporary expression—yes. The art, of course, needs clearing out—and simplification—and vitalizing. And all of these qualities the modern dance has engendered. One is told repeatedly by authorities that there is no meaning, and advised not to look for it. Perhaps it is taken for granted that they differentiate between literal and abstract qualities in meaning. For instance, in Miss Holm's solution of *Attraction Toward Depth,* we find direct meaning in this fascinating enlargement of a quality we are all familiar with. One can't avoid being affected by most of Hanya Holm's ideas. They actually penetrate, fascinate and hold one by sheer compelling attraction. Some of her girls already possess this gift of projection. Louise Kloepper stands out as a genuinely thrilling performer. Everything she does is such a command of dynamic movement that in her one sees the new ideal of the art. Notably fine work was done also by Carolyn Durand and Bernice van Gelder. There is much that is fine, noble and attractive about these girls who hold us not by personality or artifice of any kind, but by the sheer dint of submerging the personal in the cause of the idea.

The concert at the Auditorium Theatre that followed the demonstration was not quite as interesting as one would expect. In the first place, we came with the idea of a concert, whereas, strictly speaking, what Miss Holm and her group did, was not concert dancing. Rather, the pieces offered were further demonstration ideas. Not all of them, by any means, but the predominance of intellect separated from the softer qualities of art, does prevent the balmy emotional lull we associate with concert dancing. The truth is, we imagine, that some of us go on hankering for the sweet syrup of the past. Whereas, there is actually no going back—no compromising with the stern precepts of this new form of the art. Their vision is probably utterly right. And their insistence upon such qualities as precision—formal dogmatic statement, annihilation of individualism, the clean-sweep from traditionally associated ideas of the dance—all this is necessary to carry through a conception that will really bring the art up to the "now" as Martha Graham puts it. There actually is a new order of things—of life, but we try hard to evade it and remain within the comforting limits of the known.

If one of the functions of art is to mirror truly, but brilliantly and fluently, mankind's onward sweep into a better life and better future, then the dance art is doing just that. The age we live in demands the complete abandonment of the artificial—the unprecise—the cloying plagiarism of other times and other necessities.

YEICHI NIMURA—*Civic Theatre, February* 14.

The day after the Holm concert we saw Yeichi Nimura, the glory of the East, and Lisan Kay, and, naturally, they suffered by the inevitable comparison one would draw.

Here we have a pertinent example of the art sky-rocketing back all the way from 25 to 100 years in all its manifestations. Also, a set of values, including beauty, magnificence of costume and idea, that requires a stretch of imagination to countenance at all. There were times when Nimura's emotional hysteria bordered on, struck and sunk into the realm of the ridiculous. Yet he was quite sincere and serious in his offerings and is well equipped technically. But from what Tagore wrote of Shan-Kar and the art of the East, we are sure that the Orient is ready for an entire new set of art values. And Nimura is young enough to break completely away from the past.

●

Edwin Strawbridge and Lisa Parnova, who have just returned from a nineteen-week tour, presented a recital of dances at the Brooklyn Academy of Music, March 31. Included on the program were Mozart's *Les Petits Riens,* Dukas's *The Sorcerer's Apprentice,* Sgambati's *The Voice of the People,* and Debussy's *Afternoon of a Faun.*

THALIA MARA

in Musette—after Taglioni, as she appeared in concert with Arthur Mahoney at the Juillard this month

—ULAN

A Ballroom Teacher's Responsibity

by THOMAS E. PARSON

My visit with the Bassoes was necessarily a short one. They had just finished one session and were preparing for another, and in that bit of preparation was indicated, in part, an exceptionally keen conception of a ballroom teacher's responsibility to his pupils. The impression was easily attained that theirs was no idle gesture when certain details, apparently unimportant, were disposed of in a manner bespeaking a painstaking and conscientious approach, which could be developed only after an equally painstaking and conscientious study of that responsibility. And just what that responsibility consists of was explained, and in one instance demonstrated during my visit. I could not help overhearing the conversation between Mr. Bassoe and two chaps who dropped in to inquire about lessons. Noticing an entirly diffent, shall we say attitude, toward each of the applicants, I remarked on this particular piece of strategy. The explanation was well worth hearing.

"You probably noticed," said Mr. Bassoe, "that the first young man was quite loquacious, and rather sure of exactly what he wanted, while the second was more quiet, with something of a hesitancy in speaking out his wants. The former we can classify as a *strong,* and the second a *sensitive* personality. Both types believe that to improve their dancing ability will enhance their social assets, *and both types have infinitely varying degrees of adaptability.* A person with a *strong* personality is usually without fear of failure to learn to dance. They seem to realize and understand their shortcomings and proceed without much ado to acquire that which is needed. Some may have a misguided opinion of what they know and what they should know and, as a result, require a bit of *executive* handling by the teacher.

"A person with a *sensitive* personality, in most cases, is fearful and lacks confidence in his own ability to reach a desired proficiency in dancing. These fears are sometimes the result of self-consciousness, which in turn is the result of his own prejudiced opinion concerning his physical aptitude, personal appearance, height, age, or a number of other self-imposed handicaps. In a case of this kind the ballroom teacher must use every means in his power to build up that person's self esteem. Too many sensitive personalities will never dance well because of an unintentional remark on the part of either a friend or a teacher which will, in some way, be construed as an agreement with the pupil's own estimation of himself."

At this point Mr. Bassoe was called to the telephone. This gave the charming Mrs. Bassoe a chance to air one or two opinions, which she did most interestingly. "I believe," she began, "that the ballroom teacher's first step toward the responsibility which is his begins

THE BASSOES

with the teacher's personal equipment for the job. And by that I don't mean just the steps and routines that are, of course, necessary. Two factors of importance are the development of an *inquiring mind;* and of a *social grace and conduct* as charming as possible. Intellectual curiosity will enable the teacher to better understand his pupils' shortcomings, to help without patronizing, and to build without asking for or demanding credit. Added to this, his social conduct should always be a pattern to those who look to him for a furtherance of their social assets. The inquiring mind and the proper social grace and conduct are the equipment needed if the teacher would win the respect and confidence of the prospective student and establish faith and interest in his teaching."

"And don't forget," Mr. Bassoe, now returned to the discussion, said, "that an inquiring mind leads one to the acquisition of a vast amount of information which can be used at leisure or stored away for the future!" Which would lead one to believe that the Bassoes are forever on the lookout for new and better ideas. and to prove my conjecture correct, he went on:

"Conducting a school of dancing is similar to conducting any other business. An excellent time to check up on one's personal equipment is during the slack season. At such a time a person is free to think clearly, and make plans for the coming rush. If the plans made are well conceived they should pave the way for more and better business. And, if applied over a period of time they might, eventually, prevent a slow and unsuspected decline of business. If one knows he has the proper personal equipment for high standard instruction, he can honestly charge, and get a fair price for his work. A slash in price to meet competition is sometimes looked upon, and rightfully, as a premium offered in place of the personal equipment necessary for the rightful discharge of the ballroom teacher's responsibility."

I had the opportunity now to ask a question which had been on my mind for the past half hour. What happens if a pupil wants to be taught the "latest steps"? Mrs. Bassoe had the answer to that one. In her opinion, a profound knowledge of direction and the use of combinations in avoiding collisions with other dancers is of much more importance than tricky steps.

"There is nothing more disconcerting nor discouraging to a man than to be taught a trick step which, after a few lessons in which he is able to do it to perfection with his teacher, he tries it out on the girl friend who, in all probability, needs a bit of training in the fundamentals to follow even the simple steps. It is sometimes a temptation not to give a step or two on the tricky side just to prove to the pupil that we actually know a few ourselves, and to make him think we are trying to give him his money's worth. But in reality it does more harm than good. Of course, if a boy and girl take lessons together, in private, why naturally we give them what

(*Continued on page* 30)

NEW VOGUE FOR HULA

by VIVIENNE HUAPALA MADER

The ever-increasing popularity of the hula, in the Hawaiian Islands, is gradually penetrating into the United States.

The mere mention of the word *hula* conjures up, in the average American's mind, a wild hotcha dance called "hula hula" which is chiefly concerned with shaking the hips and rolling the eyes in alluring ways to seductive music, while everybody claps and whoops it up in general.

Nothing could be further from the truth. In the first place, the word "hula hula" is unknown to the Hawaiian, and is an expression coined by the whites, probably based upon the "hootchee kootchee" and "can can" suggestion. The word *hula,* in the Hawaiian language means *dance,* and dancing, to the Hawaiian, means to make interpretative movements of a song or chant, and the songs or chants originated from sacred rites and historical legends. All of which is distinctly opposite to the hotcha, shimmy-shaking, hip-hoisting, suggestive distortion witnessed in the usual American presentations of the hula.

Tourists, visiting the Hawaiian Islands, quickly recognized the beautiful rhythm, the graceful gestures, the undulating charm and poetry of motion in the true Hawaiian hula. Many of them wished to learn it, but for a long time the training of dancers was rigid and severe, prohibited and surrounded by tabus. Outsiders and foreigners were not taught the hulas, although by devious means it was learned by some and transmitted in a distorted form to other countries.

Gradually the tabus have been lifted, and the hula has become more and more popular with the malihinis (visitors). Today there is a tremendous, ever-increasing demand for the hula in the Hawaiian Islands. Everyone learns it, everyone wants to learn it. Men, women and children of all nationalities and especially the Americans enjoy it, and this new vogue has created a new demand for teachers of the hula.

There are numerous reasons for this new hula trend. First and foremost, people have, upon seeing it correctly and properly presented, recognized its true beauty. Its exotic rhythm is compelling and alluring. It can be expressed in a thousand different ways, and it is good, exhilarating fun, an asset at any party.

The "belle of the ball' and the "beau of the boulevard" know their hula these days, and those who do not are fast finding out where and how they can learn it.

Besides its native beauty, it is a marvelous balancer, giving grace to the carriage, correctness to the posture, and is just what the doctor ordered for the man or woman who wants to shed a few excess pounds.

While the Hawaiians never embrace each other in their dances, the hula can either be danced as a solo, with a partner, or in groups. Its flexibility and adaptability fits it into any entertainment plan or scheme.

The new vogue for the hula is spreading with increasing rapidity, and in its native, true expression, is finding a far greater appreciation, understanding, and acceptance, than did the short-lived, distorted version of the synthetic hula hula.

Foot-Notes

by LEONARD WARE

Rumors of dissension within the ranks, of Massine's intention to leave the company and form another of his own, and of Tamara Toumanova's marriage in Hollywood to Reuben Mamoulian, have been echoing in New York ever since the Ballet Russe left Hollywood on its return trip across the continent. As we go to press the company is playing its final engagement at the Metropolitan and hence the opportunity to prove or disprove some of the reports is present. From what we consider an authoritative source comes the statement that Leonide Massine wil definitely leave the company in August to form a new company of his own. Apropos of this we wonder if there is any significance in the fact that Viola Essen, who distinguished herself as soloist with the Mordkin Ballet, was seen to visit Massine's dressing room on the opening night? It is further reported from a usually reliable source that the ballet is booked to return for a four months' tour starting in October, sans Massine, and that Massine will not start out with his company until after Christmas.

When asked to verify the report that Toumanova was married and would not be with the company, Mr. Hurok refused to do so and insisted that she would dance in New York. In fact, she was advertised to do so right up to the time of opening—but the fact remains that Toumanova *did not* dance.

●

Annia Breyman, who returned to her home in California to do picture work after a season with the American Ballet, was seen frequently at Palm Springs this winter with notables of the movie colony. At the present time she is said to be in Europe.

●

Johnny Mattison is staging the dances for the new Bannister and Byrne production of *The Cat's Away.* This is the much-whispered-about show that will bring Charles Collins and Dorothy Stone back to Broadway. The opening is scheduled for Boston early in May.

●

Ellis Gold danced for the Podyetry Society of the State of New York at the organization's convention, April 11 at the Concourse Plaza Hotel. His numbers included *Morito, Beggar Dance, Spur Dance* and *Slave Dance.*

●

In commemoration of the tenth anniversary of Isadora Duncan's death, Maria Theresa will present an all-Shubert program at the Guild Theatre, May 23. She will be assisted by a group, the Heliconiades, consisting of twelve young Greek girls.

●

Miriam Blecher, Jane Dudley, Blanche Evan, Malvina Fried, Lily Mehlman and Bill Matons will appear in a solo recital at the St. James Theatre, April 25, in a complete program of new compositions. This will be the last of the series under the banner of the New Dance League.

●

Chester Hale has been signed to go to Dallas to stage the show for the Pan American Exposition which will open there June 10. He is taking with him two troupes of girls, one for precision work and the other for ballet.

●

Victor Dandre, husband of the late Anna Pavlowa, was a visitor to New York during March and April. Mr. Dandre was in this country to arrange for the showing of the long-awaited Pavlowa film. This columnist was privileged to witness a private showing of the film which has been set to music by the London Symphony Orchestra. Included in it are six dances by Mme. Pavlowa as well as many informal scenes filmed on the ballerina's estate, Ivy House, at Hempstead, and during her travels throughout the world.

Asked about the late dancer's swans, which were undoubtedly among her most cherished possessions, Mr. Dandre reported that of the number one is still living. "He lives on the estate of a friend, out of London, and I visit him frequently," he added. He also reported that the friend's ducks and other water fowl were in consternation upon the swan's arrival to share their lake, and finally took to the bank, leaving the pond to the exclusive use of their uninvited guest.

MONA MONTES *who has been dancing with the American Ballet at the Metropolitan*

●

Philadelphia will be treated to a world premiere of Catherine Littlefield's Philadelphia Ballet production of *Barn Dance* at the Fox Theatre the week of April 23. The company will perform the ballet in the regular routine of the theatre in order to gain experience before embarking for France where they will be guests of the French Government, appearing at the Paris Exposition. The Philadelphia Ballet has been signed to dance *Sleeping Beauty* at the Lewisohn Stadium July 29, 30.

●

Carlos reports: Madelyn White, now Lesa Abbott, is opening at the Vanity Fair Club, singing and dancing. . . . Mlle. Adalet, the Turkish Dancer now at the French Casino, is learning to do tap before she returns to Paris. . . . Betty Bruce has returned to the French Casino after four weeks of illness from a sprained ligament. . . . Rhetta Ray is opening at the Hotel Roosevelt, New Orleans, La., around April 15. . . . Katia Kamarova, the Russian dancer, is learning a tap-tango routine to do at a London club. . . . Evelyn Thawl of *The Show Is On* cast, is learning two tap routines before going to Hollywood where she will appear in pictures. . . . Claire Ellis of *The Show Is On,* is in the hospital recovering from an appendectomy. . . . Ruth Day and Lita LeDe are stopping shows in the Ted Lewis vaudeville act. . . . Mitzi Green, Duke McHale, Gloria Franklin, Ray and Grace McDonald, Leroy Adler, Audrey Palmer and Stanton Bier, all Carlos pupils, are in the cast of *Babes in Arms.* . . . Priscilla and Rosemary Lane are doing a picture with Fred Waring for the Warner Bros.

●

Patricia Bowman returned to the United States April 12th on the S.S. Normandie after a sensational seven months engagement at the Palladium in London to head a new ballet company of 100 dancers which will appear in New York and other cities next season. For several years she has been interested in the project and plans are now about to materialize. This new company is not a revival of the Russian ballet but is founded on entirely new ideas. The repertoire consists of many new works, some of which are Miss Bowman's own creations.

●

On April 25, Sunday evening, at the Hechscher Theatre in New York, Boris Novikoff, well-known ballet master, will present his Russian-American Ballet in an exhibition of Television Art. This is a program which Mr. Novikoff has arranged to illustrate his conception of the part television will play in the entertainment world when it is finally released to the public. The program will include the one-act ballet *New Television Art —North,* choreography by Mr. Novikoff, music by Rossini; and *Le Carnaval,* romantic ballet in one act, music by Schumann, choreography also by Mr. Novikoff. It is expected that the ballets *Coppelia, Les Sylphides* and *Carnaval* will be given in Boston some time in May.

●

Before withdrawing from touring activities, presumably in order to devote himself to the school he plans to found in India, Uday Shan-Kar will make a final appearance in America next year. Sol Hurok will present him and his company of Hindu dancers at Carnegie Hall on March 19, 1938.

●

Valia Valentinoff, who was featured in the WPA production of *The Prodigal Son* and had subsequently been seen in the Ballet Russe and with other companies around New York, is dancing the parts formerly assigned to Paul Haakon in *At Home Abroad* in the road show of that name. His partner is Muriel Page. Her part was originally danced by Nina Whitney. The company is travelling for the Shuberts and opened in Providence, R. I., late in March for a 20-week tour.

●

William Pillich, the good looking young dancing master from Pittsburgh who gave up his school and came to New York to join the cast of *White Horse Inn,* has given up his role with that company to go into rehearsal for a new show, *Orchids Preferred.* There will only be four boys in *Orchids Preferred* and all will have specialty numbers.

●

Michel Fokine is reported to have signed a contract to join forces with the De Basil Monte Carlo Ballet troupe in the capacity of choreographer. Mr. Fokine, who is now in Europe, will join the company when they arrive in England for the Coronation. He will stage several of his old ballets as well as new ones which he has been commissioned to create.

(*Continued on page* 49)

Dance Teams

Photo—ANDRE LA TERZA

GEORGES *and* JALNA—*a candid camera picture made by* ANDRE LA TERZA

Fowler and Tamara, International Dance Duo, who are now on tour with their Spanish Dances, have added another group of dances to their program of ultra modern and romantic rhythms. It is this new array of compositions which they refer to as the Soul of Spain. Bucolic in their moods, these dances depict the fiery temperament and true beauty of Spain. Some of the numbers are patterned after the movements of famous matadors and, in some instances, bear their names. It is said that the season's costume outlay for Fowler and Tamara is in excess of five thousand dollars while the value of their wardrobe is around twenty-five thousand. In May, after completing their tour, they will leave for Mexico City to fill engagements.

●

Carmela and Gabriel Cansino, Spanish dancers who scored in Ziegfeld's Rio Rita and who were recently seen in the film, *Dancing Pirate,* were featured on the program preceding the Juan Martinez production of Ravel's *Bolero* which was given recently in Los Angeles. The Cansino's appeared in *Gallegada,* comic peasant dance to the music of Villicanas and in *Spanish Cavalier,* by Zarraga, as introduced by them at the London Coliseum.

●

Klaytan Kirby writes to say that he and his dancing partner who form the team of Klaytan and De Gage, have signed to appear at Chicago's Edgewater Beach.

●

Stadler and Rose, European dance team, are a feature of the Fanchon and Marco unit stage show, *Sunday Night at the Trocadero.*

●

Georges and Jalna danced at the gala reopening of the Sert Room at the Waldorf-Astoria Hotel March 27.

●

On April 10, Diane Lee and Charles Haines appeared at the MacDowell Club in the Coronation Waltz. The number was especially created for the club by Donald Sawyer.

●

Nadine and Girado have recently completed engagements at Bennie the Bum's in Philadelphia, and The Showboat in Pittsburgh. At the present they are appearing at the Commodore with Tommy Dorsey's orchestra. An engagement at the Mayfair Club, Boston, with Belle Baker is to follow.

●

The Dance Dramatists, Harris and Yvonne Ashburn, played a return engagement of four weeks at the Chez Paree in Chicago.

●

Alberto Galo reports: The Townsends sailed on the liner Southern Cross for Rio de Janiero to appear at the Casino De Copagabana. They expect to remain there for at least six months. . . . Christine and Dale, a new team with a very bright future, are being routined by Galo. Christine is a Paradise show girl. . . . Gomez and Winona, following an engagement at the Palace Theatre in Chicago, will make a personal appearance at the Palace Theatre in Cleveland. . . . Brett and Young, Woodruff and Glenn, and Frances and Carroll are being given new routines by Galo. . . . Barron and Blair are back in New York after a successful tour of the Southern States. . . . Martin and Virginia are appearing at the St. George Hotel in Brooklyn. . . . Charles and Celeste are appearing in St. Louis, Mo. . . . Theodore and Deneske are now filling an engagement at the Book Cadillac Hotel in Detroit. . . . Enrica and Novello appeared at the Metropolitan Theatre in Boston recently. . . . Estelle and LeRoy write in to say that upon completion of their work in a Walter Wanger production in Hollywood, they will sail on the Normandie for London, where they have been asked to dance at the coronation of England's new king. . . . Georges and Jalna are appearing for a six-week engagement in the Sert Room of the Waldorf-Astoria. It is interesting to note that during each performance Jalna wears furs of such inestimable value that a guard is to be found in attendance before and after her appearance. At the conclusion of this engagement this team will be seen in Texas. . . . Montez and Maria are appearing in Philadelphia. . . . Halliday and Clark are the first team in the past year to be held over at the Chase Hotel in St. Louis. . . .

●

Veloz and Yolando have returned to New York, where they are appearing at the Plaza Hotel with Eddie Duchin and his orchestra.

●

Fred LeQuorne reports: Don Loper and Beth Hayes returned from the Chez Maurice in Montreal just in time to catch the boat for London, where they will open at the Mayfair for an indefinite stay. . . . Bobby Gillette and Shirley Richards, after several weeks in Paris, recently flew to London for a lengthy engagement. . . . Fred Le Quorne will teach professional exhibition dancing for the Dancing Masters of America at their annual convention in Washington next August. . . . The Three Mackettes, trained by Eddie Mack, have just started an extended vaudeville tour. . . . Madrona and Donna have left for California, where they open at the Fairmont Hotel in San Francisco. From there they will go to the Trocadero in Los Angeles for an indefinite stay. . . . Bernhardt and Graham, after several weeks at the Congress Hotel in Chicago, have opened at the Baker Hotel in Dallas, Texas. . . . Crawford and Caskey are with a Jan Garber unit playing vaudeville. . . . Joe and Betty Lee have just finished a four-week engagement at the Hollywood in New York where Paramount and Fox scouts looked them over for picture work. . . . Grace and Ray MacDonald are featured in the new musical *Babes in Arms* which opened in Boston prior to its Broadway showing recently.

●

The Coronation Revue coming into the Empire Room of the Palmer House includes Mario and Floria.

●

Wardell and Dade are appearing at the Royal Frolics in Chicago.

●

Flash! . . . Estelle and LeRoy have been released from their Hollywood contract for *Vogues of 1938* through the kindness of the producer, Walter Wanger, in order to enable them to fulfill London contracts in May. The musical score for *Vogues* will not be ready until April 28, and as Estelle and LeRoy were under contract to open at the Svaoy in London, May 3, for a Coronation engagement, it was obvious that one of the contracts had to be cancelled. Coronations only come once in the lifetime of the average team, so Walter Wanger deferred to the international importance of the event, placing the team under a six-month option which will enable him to use them in a forthcoming production.

●

Marion Collins and Lorraine Lloyd, night club entertainers, have been engaged by Metro Goldwyn Mayer to do some fast stepping under Dave Gould's direction in *The Broadway Melody of 1937.*

●

On April 25 the New Dance League will give its first recital of the season at the St. James Theatre. The principals have not as yet been announced.

Teacher's Responsibility

(*Continued from page* 28)

they want. It wouldn't be good business to do otherwise. But we do try to train each and every pupil how to lead and follow others besides their teacher."

Perhaps this attitude of Henriette and Thorbjorn Bassoe, Jr., is the reason why people from all over town are to be found in their classes. It recalls to my mind that old story about the man who had a pretty good mouse-trap and, although he lived in the woods, a lot of mice, or was it people, beat a path to his door. Nearly time now for that next session. Several young people were being made to feel at home in the class room adjoining the tiny office by Mrs. Bassoe, whose actions in so doing definitely placed her as a person well able to assume the subject discussed, namely: A Ballroom Teacher's Responsibility. And a chance remark by her husband as I bade them both *adieu*—a remark which came on the heels of one of my own—placed him as being both a business man as well as a ballroom teacher. That remark had to do with a subject uppermost in the profession today—business ethics!

"My conception of proper business ethics is based on the Golden Rule!"

Alberto Galo
Professional Ballroom Routines Arranged
WAIMAN STUDIOS
1697 Broadway, N. Y. C. W. M. C. A. Bldg.

Dancers Forum

This Month's Prize Winners

As announced in the March issue, prizes were awarded this month for the most interesting account of *My First Public Appearance.* If all of the letters which were received could be published it would be an interesting commentary on the annual recital and might be of value to teachers and parents alike to learn at first hand with something of the frankness of a diary entry, the pupil's elation over an opportunity for public demonstration as well as the pangs of self-consciousness that torment so many young students.

Following are the winners:

1st prize, $5.00, Daphne Clark, Chicago, Illinois.

2nd prize, two-year subscription to THE AMERICAN DANCER, Mayberry Nelson, Oakland, Calif.

3rd prize, one-year subscription to THE AMERICAN DANCER, Sheila Jean Ritchie, St. Thomas, Ontario, Canada.

My First Public Appearance
by DAPHNE CLARK

I was practically a newcomer to the class, but hearing all the other little girls talking about the dances they would do and the costumes they would wear in the school's annual performance for a local charity made me yearn to participate too. My teacher thought I showed some ability so she finally arranged some simple steps to Dvorak's *Humoresque* (I shall never hear the music without feeling a glow of pleasure) and taught me the dance in time for the performance. My mother made my costume and I literally counted the days until the big moment would come.

When the big night arrived I stood in the wings watching the other girls do their numbers. As I prepared to go into the hall where an audience of several hundred people sat, the teacher whispered to me, "If you forget the steps just skip it."

Starting out bravely I soon found my mind more occupied with a great curiosity as to whether or not my father, who had been out of town, had been able to get back in time to witness my triumph. (At six "going-on-seven" such things are important!) Peering around the room, I danced automatically until I saw him. Then, waving joyously, I cried out, "Hello Daddy!" At that very moment all recollection of the steps I had so laboriously learned left me. Not wishing him to see me retreating ignominiously and, possibly, misinterpreting the last-minute advice of the teacher, I commenced to skip with a vengeance, proving my nonchalance by continuing to wave and call, "Hello, Daddy," each time I skipped down stage to the right front. The music seemed endless, but I skipped all through it and took a triumphant bow, totally unmindful of the fact that the applause was as much for my father's discomfort as for my somewhat doubtful performance.

The June Contest

As announced last month, the contest for June closes May 1. All entries must be postmarked not later than midnight, May 1. A cash prize of $5.00 will be awarded for the best letter or article not exceeding 300 words on *My Favorite Dancer.* Second and third prizes of subscriptions to THE AMERICAN DANCER (two and one years, respectively) will be awarded also.

CONTEST FOR JULY

1st Prize—$5.00 cash.

2nd Prize—2 year subscription to THE AMERICAN DANCER.

3rd Prize—1 year subscription to THE AMERICAN DANCER.

These prizes will be awarded for the three best letters, not exceeding 300 words, written by either teachers or students on *The Class I Like Best.* Contest closes at midnight, June 1.

If you prefer ballet to modern or tap to either of them, state your reasons in an interesting letter—you may win the five dollars!

WHO KNOWS?

Questions on any subject pertaining to the dance may be asked through this department. Other readers will supply the answers. The person submitting the best and most correct answer to each question and whose answer is published will receive one of these interesting books on the dance: *The Story of the American Ballet; Ballet Is Magic, The Biography of Jack Manning.* State your choice when answering.

Questions:

D. F., Tenn.—What is the oldest known book on the ballet?

R. R., Ore.—What is the derivation of the name of the Muse Terpsichore?

K. S., N. .Y—Did the late Mme. Elizabetta Menzelli ever appear in this country as a dancer?

Answers:

Dear N. A. (Iowa): The famous Pas de Quatre was first presented at Her Majesty's Theatre in London, in 1845. It was arranged by Perrot and danced by Mlle. Taglioni, Grahn, Cerrito and Crisi. In the second performance, 1847, Mlle. Rosati replaced Mlle. Grahn. Once, when I was at the home of Mme. Pavlowa, in London, I had the privilege of seeing a review of this famous dance, clipped from the London Times of that year.

Lisa Gardiner, Washington, D. C.

Dear W. L. (Kentucky): I have found the following material in answer to the question, "Who was the inventor of the *entrechat?*": The step known in ballet as the *entrechat* I found to be of ancient origin. On page 14 of Lincoln Kirstein's "Dance" there is a statement claiming that in ancient Egypt figures have been found showing persons "starting or finishing a step we call *entrechat.*"

Rameau in his famous volume "The Dancing Master," first published in 1725 in Paris gives a detailed description for the execution of the "entrechat." Most authorities, on ballet, including Gaston Viullier, Cyril Beaumont, Lincoln Kirstein, etc., claim that Marie Camargo (1710-1770) was the first person actually seen to perform the *entrechat.* Camargo's first *entrechat,* in which she crossed her feet in the air twice, was performed in 1730. The Kinneys in "The Dance" claim that the origin of the *entrechat* is obscure, for one of the steps in the Bolero, "attributed to Cerezo, a famous dancer of the early part of the 18th century," is the *cuarta,* an "entrechat quatre." The Bolero was danced before Camargo's day. "The question is: Did the Bolero take the *cuarta* from Camargo or did she . . . merely invent the name *entrechat* and apply to it a 'lifted cuarta'?"

Louise Lany (1733-1777) performed the first *entrechat six,* that is, three crossings in the air, at the French Opera in 1760. The *entrechat* has since been so perfected that the famous Nijinsky is credited with the execution of the *entrechat dix,* five crossings of the feet!

Mildred Kaufman, Mattapan, Mass.

Dear Mr. Henkel (Virginia): Since you say that you are unable to find records of the date of the death of Taglioni you will be interested to know that it was April 27, 1884, in Marseilles. Mark Peregini gives the day as April 25, but he, Andre Levinson and Troy Kinney all agree on the year of her death as 1884. There are, however, three different dates of her birth given, 1802, 1803, and 1804.

Lisa Gardiner.

Dear S. S. (Indiana): In answer to the question "Who was the first tap dancer in America?" I am quoting from the writings of Johnny Mattison: "Barney Fagin is referred to as the father of tap dancing in America."

A. Otero, Los Angeles, Calif.

"Do it FULL *like this! Ya gotta take* PLENTY-*á room for yourself!"*

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

In Which Is Discussed the Length of Time Required to Teach a Person to Dance

HOW times have changed! Only a few years ago it required all of "10 Days" to make *anyone* a "brilliant dancer." But, if railroads can cut down the running time of some of their crack trains between certain points, surely the dance teaching profession could, and did, reduce the time necessary to become proficient in life's greatest social asset. Certain teaching methods, under the able guidance of the chaps who write the ads, were developed which assured the readers of those ads that "6 Hours" was time sufficient to learn the various dances; and in the length of time it takes one to make up his or her mind that this would be time well spent, lo and behold! another hour is chopped off. Now it is only "5 Hours." And you can believe this or not (proof will be furnished on request) one wide-awake ad writer has actually developed a system where it is possible to "Learn to Dance While Waiting for the Bus!" Soon we may expect to hear of the telephone companies awakening at last to the possibilities awaiting them with the utilization of the time spent in waiting for a number. Just think of the vast number of operators, replaced by the dial phone, who could be re-employed! Why, the idea is stupendous. Why haven't the relief authorities thought of that before?

The New York Times, that newspaper carrying the bulk of dance school advertising in New York City, recently took notice of this rapid advance of scientific progress and took steps to ascertain whether or not their readers were being solicited for funds with which to conduct a liar's convention or whether the teaching of dancing had actually advanced to the stage where it was possible to fulfill the glittering promises made in their columns. It will be remembered that the Times was the first of the New York newspapers to question the possibilities of a "Guaranteed Course," with the result that the phrase was barred from publication. It also demands that when a price is mentioned that the exact amount of time exchanged for that amount be stipulated. No longer can a dancing school, in order to apparently charge an extremely low rate for lessons, offer as an inducement lessons for one dollar in the hopes that the prospective pupil will consider price only. *The amount of time given for that one dollar must be mentioned!*

During the course of their research into the matter, a questionnaire containing very pertinent questions concerning the length of time required in the various stages of advancement in dancing was mailed to several of New York's leading schools of dancing. A desire to be as fair as possible to everyone concerned has resulted in a close secrecy of the answers to these questions up to now. It is not unlikely that the result of this quest for information will affect the general type of dance school advertising throughout the country just as soon as results are made known, that is, insofar as concerns the newspapers and other publications with an eye to protecting their readers in the manner the reader has come to expect of his favorite periodical. And, taking for granted that the Times is interested in what THE AMERICAN DANCER family has to say in answer to the questions asked of New York teachers, their questionnaire is reproduced herewith. You are urged to take the time to fill in *your* answers to these questions

CONFIDENTIAL QUESTIONNAIRE

1. How long does it take to teach the average beginner to dance?.....
   How long does it take to teach the average beginner to dance well?.....
2. Is the term "social dancing" generally accepted to mean the foxtrot and waltz and their variations? If not, what is "social dancing"?.....
   .....
   .....
3. Does ballroom dancing mean the same thing?.....
4. What can the average beginner be taught in the way of dancing in
   5 hours..... 6 hours.....
   7 hours..... 8 hours.....
5. How long does it take to teach one of the following dances to the average waltz and fox-trot dancer?
   Tango..... Rumba..... Tap.....
6. How much of these dances can be learned by the average dancer in 5 or 6 hours? That is, how much tango in 5 or 6 hours, how much rumba in 5 or 6 hours, etc.?
   Tango.....
   Rumba .....
   Tap.....
7. Is tango or Rumba or tap dancing taught to people who do not know how to waltz or fox-trot?..... If so, how long does it take such people to learn the Tango.....
   Rumba .....
   Tap.....
8. Remarks: .....
   .....
   .....

Name .....

Address .....

and, when that is done, mail them to THE AMERICAN DANCER. If you feel the questions asked are unanswerable, then by all means *say just that!*

●

At the time of going to press no further information was available concerning the efforts of the New York Society's Committee which has been working on a plan of standardization for ballroom work. The chairman of the committee, A. J. Weber of Brooklyn did report, however, that the work is being continued as rapidly as conditions will permit. What with the recital season being at hand, and the ever-present difficulty of finding a meeting period convenient to members of the committee the task will, of necessity, take time. The comment on the initial report, published in these columns last month, indicated that the ballroom teacher is eagerly awaiting enlightenment on several phases which, up to now, have been more or less a matter of personal opinion rather than an accepted theory by the majority. One letter in particular reads, in part:

"Probably the Committee will settle once and for all a difference of opinion as to the exact alignment of the feet when in the first, or starting, position. I have studied with a number of ballroom teachers and they are about evenly divided on whether the feet should indicate *ten minutes to two* or *twelve o'clock sharp.* And since few dancers maintain the former alignment of the feet when in motion forward *someone must be wrong!*"

Still another remarked that the material contained in the first report was "a veritable beginner's course, extremely valuable." A few take exception to the statement that "We do not use slides in the modern dance," and point out that in the very same paragraph, under "Fundamentals," *slide* is given as one of the fundamentals.

●

Good news from California. D. M. A. Affiliated Club No. 13 (The California Association) will "work for a law that will put dancing teachers under a code like beauty operators. The individual teacher (if plans materialize) will have to take a test and apply for a license to work. . . ." Miss Gene, appointed chairman of the committee for that purpose, says the club has decided to "kick the sleeping dog!" (See March issue.)

●

You are reminded again to read carefully the questionnaire submitted by the New York Times—*and to fill it out with your own answers to the questions asked!* And then—mail it to THE AMERICAN DANCER.

●

Giving Social Dancing Its Rightful Recognition

by G. VIRGINIA GOLLATZ

SOCIAL dancing, if properly executed, is an art and deserves recognition as such. There is no pastime or form of recreation, either indoor or outdoor, with the possible exception of movie-going, which receives such universal support as does social dancing. Yet too small a percentage of those who participate have received adequate instruction. The idea of thinking that one can learn to dance by getting out on a dance floor and moving around with music went out with the philosophy that one can learn to swim by falling into the water. When social dancing is based on the fundamentals of correct posture, relaxation, rhythm, and coordination, it is a pleasure to the participants and a joy to the spectators. Then, and not until then, can social dancing be classed as an art.

Just as a beautiful painting appeals to the visual senses, a lovely melody to the auditory senses, so does the smooth rhythmic motion of dancing appeal to the kinaesthetic senses. All pictures are not art. We may smile at a cheap cartoon, but we would never hang it in our drawing room for our guests to admire. So all social dancing cannot be classed as art. We may look through the doorway of a cheap

(*Continued on page* 52)

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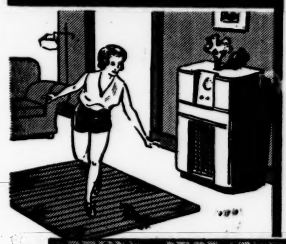

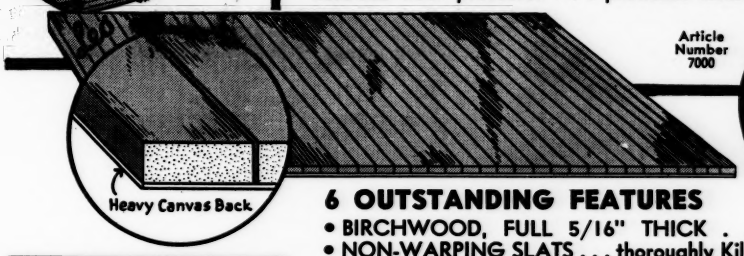

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The substantial burgemeister at the far left is from the Rhineland. In the center the lady with an umbrella is in Hessian costume as are her contemporaries, the town belle and a military gentleman, at the right.

On the left we have street musicians such as can be found anywhere in Germany. The costume of the middle player had its origin in Altenburg. The gay Swabian maid and her beau at the right are in their Sunday best.

ANT COSTUMES

ıt ed by LOIS BROOKS

ted especially for THE AMERICAN DANCER *by this distinguished designer.*

In town on a holiday are the pair of peasants on the left, who come from the province of Schaumburg-Lippe. The three engaged in conversation at the right are Bavarian.

The happy couple at left are from Schwalm. They are dancing to the music of wandering players on the right, who wear the cast-off coats of wealthy townsmen.

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(*Continued from last month*)

From all that I have hitherto said, we perceive that poetry, music, and dancing have agreeably occupied every nation. These arts, which are innate in man, could not, from the pleasure they afforded, fail of being cultivated. They were duly appreciated and esteemed. The Orientals, from whom we received our first instructions in everything, speak constantly in their favor. We all know how much music and dancing in particular are valued and practiced among the Chinese, and cannot but own that these three arts have possessed an absolute sway over all those nations that enjoy a clear atmosphere and a beautiful sky.

The Iroquois, and even the Hurons, have their dances, their pantomimes, and their music. The Italian Comedians (in 1725) gave a very curious novelty at their theatre in Paris, which occurs to me as a proof of my argument in the foregoing paragraph:

"Two savages, about 25 years of age, tall and well-made," says the author of the "*Mercure de France*," Vol. 2, "who lately came from Louisiana, performed three different sorts of dances, together and separately, and that in such a manner as not to leave the leasts doubt of their having learnt their steps and leaps at an immense distance from Paris. Their gestures are, undoubtedly, very easily understood in their country, but here nothing can be more difficult to make out. The first dancer represented a chief of his nation, rather more modestly dressed than the Louisianians generally are, but not so much as wholly to conceal his nakedness. He wore on his head a kind of crown of considerable size, adorned with feathers of different colors. The other had nothing to distinguish him from a common warrior. The former, by his manner of dancing and his various attitudes, expressed to the latter that he came with a proposal of peace, and therefore presented to him his *calumet*, or standard. After this they performed together the dance of peace. The second dance, which was warlike, exhibited an assembly of savages who appeared to be deliberating as to a war against some other nation or tribe. They represented in their different gestures, all the horrors of a combat. Those whose opinions were in favor of war joined in the dance, and thus expressed their votes. The third dance was performed in the following manner: The warrior, armed with a bow and quiver full of arrows, pretended to go in quest of the enemy, whilst the other sat down and beat a kind of drum or tymbal, not larger than a common hat. Having discovered the enemy, the warrior returns and informs the chief of it. He then imitates a fight wherein he pretends to have defeated the enemy; after which both perform the dance of victory."

A little episode of love introduced in this pantomime would almost turn it into a good modern ballet.

The pleasures of dancing are universally known, at least, to those who practice it; such as do not, cannot be deemed competent judges. Let us, therefore, now examine its utility. This is not the slightest of its advantages, nor that which must excite the smallest interest.

Dancing was upheld, no less than music, as an object of much importance by the ancients. Religion claimed it as one of her chief ornaments, on all solemn occasions, and no festivals were given without uniting it to the other ceremonies and diversions. The Holy Writings mention it in many places. It was not only reckoned in a high degree honorable, but, as Pariset and Villeneuve observe, it was the object of a number of laws made by various ancient legislators, who introduced it into education as a means of strengthening the muscles and sinews, of preserving the agility, and developing the gracefulness of the human frame.

Plato, the gravest philosopher of antiquity, did not consider music and dancing as mere amusements, but as essential parts of religious ceremonies and military exercises. (*Rollin. "Histoire Ancienne." Tom. 4. liver 10. Chap. 1, Sec. 10.*)

(NOTES In music, similar advantages were perceived. Architas, Aristoxenes, Eupolis, Aristophanes, Cicero, G. Gracchus, Theophrastus, Micomachus, Theodore, Pythagoras and all his sect, Ptolemy, Plato, Lycurgus, Boetius, all men of never-fading celebrity, whose wisdom and knowledge do honor to philosophy and the sciences, eulogized the art of music, approved of its practice, and made it form a part of the education of youth.

Cimon, Epamonondas, Appius, Claudius, M. Cecilius, L. Crassus, D. Sylla, and Cato, thought it not beneath their rank and glory to sing or play on some musical instrument. Music was almost universally cultivated in Greece. Those who had no knowledge of this art were in some measure despised and regarded as barbarians.

The Arcadians, says Polybius, having despised the laws of harmony, fell from civilization and humanity into a ferocious barbarism, and thenceforward were continually troubled with dissentions. The natives of Gaul, on the contrary, who had formerly been savage and untractable, became, by a different education, gentle and docile.

Dr. Zulatti has also copiously treated of this matter, and with much good sense, as may be seen in his dialogues. [*"Della forza della musica nelle passioni, nel costume, e nelle malattie, e dell' uso medico del ballo." Giovanni Francesco Zulatti, Venezia, 1787.*]

In his books of laws, he (Plato) prudently prescribed such limits to music and dancing as were most likely, in his judgment, to keep them within the bounds of utility and decency. The Greeks frequently amused themselves with dancing, and carefully practiced it, on account of its immediate tendency to the improvement of gesticulation, from whence it derived the name of *"Chironomia."* (Fab. Quint. Instit. Orat. Lib. 1. cap. xi.)

Theseus, Pyrrhus, and even Socrates, (*Scaliger, Tom. 3. p. 13; Athenaeus, lib. 4. cap. 6 et lib. 1. cap. 19.*) as also many other illustrious men, often diverted themselves by means of this art. In short, from the remotest ages a multiplicity of high authorities have successively proved that dancing tends equally to our amusement and to our instruction.

The whole body moves with more freedom, and acquires an easy and agreeable appearance. The shoulders and arms are thrown back, the inferior limbs attain greater strength and elasticity, the muscular masses of the hips, thighs, and legs are symmetrically displayed, the feet are constantly turned outwards, and in the gait there is something peculiar by which we immediately discover a person that has cultivated dancing. Dancing is of signal service to young persons at that time of life when motion is almost a natural want, and the exertion of their strength is the surest means of increasing it.

All persons, whatever may be their condition in society, wish for strength and activity; all, I may venture to say, are, or would be, glad to possess physical beauty. It is a natural desire. And among those whose rank or fortune enable them to frequent good company, there are very few who do not wish to unite those three qualities, elegance of carriage and deportment.

Now nothing can render the frame more robust and graceful than dancing and pantomimic exercises. Every other kind of gymnastics strengthen and beautify particular parts whilst they weaken others, and make them in a manner *difform*. Fencing invigorates the arms and legs, but renders the rest of the frame somewhat unshapely. Horsemanship increases the thickness of the loins. (*Vide "Dictionaire des Sciences Médicales."*) but debilitates the thighs. In short, all other exercises leave something disagreeable about those who practice them; neither singly nor conjointly can they bestow that becoming aspect and those agreeable manners which dancing, when well taught, never fails to impart. By it the head, arms, hands, legs, feet, in short, all parts of the body, are rendered symmetrical, pliant, and graceful.

Dancing is extremely useful to women, whose delicate constitutions require to be strengthened by frequent exercise, and must be very serviceable in relieving them from that unhealthy inactivity to which so many of them are usually condemned.

Captain Cook wisely thought that dancing was of special use to sailors. This famous navigator, wishing to counteract disease on board his vessels as much as possible, took particular care, in calm weather, to make his sailors and marines dance to the sound of a violin, and it was to this practice that he mainly ascribed the sound health which his crew enjoyed during voyages of several years' continuance. (*Vide "Dictionnaire des Sciences Médicales."*)

The dance they generally indulged in is called the *"Hornpipe"*; it is of a most exhilarating character, perhaps more vivid than the *Tarantella* dance.

"Bodily exercise," says an English writer, "is conducive to health, vigor, liveliness, a good appetite, and sound sleep; but sedentary occupation occasions many derangements in nervous system which sadden, and often shorten existence, disturb repose, produce a certain disrelish for everything, and bring on a continual languor and listlessness of which it is sometimes difficult to discover the cause."

The most celebrated disciples of Hippocrates concur in recommending dancing as an excellent remedy for a number of diseases.

Continued in the Next Issue

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Alfonso Joseph Sheafe, author of the notes which accompany THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

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First row, left to right: FRANCES GUDIE *of Allentown, Pa. with her pupil Peggy Dixon, in a Mexican Hat Dance;* DOROTHY NEWCOMB *and a group of her students as they appear before Fargo, N. D. audiences;* RANDOLPH *and* SHIRLEY LINES, *pupils of* BILLY NEWSOME, *New York. Second row:* NANCY JEAN CLARKE, *ballet pupil of* ORMA BELLE SHANNON, *Rochester, N. Y.;* DOROTHY DE PONT *who heads her own school in South Bend, Indiana;* LILLIE AGNES WOLF, *pupil of the Herbert School, Schnectady, N. Y.;* VIOLETTE MARR, *pupil of the Alcovia Dance Studio, Peekskill, N. Y.*
Third row: RUTH KELLEY, *pupil of the Norris Dance Studio, Malden, Mass.;* EDITH GILBERT, *pupil of* LORRAINE F. ABERT, *Rochester, N. Y.;* GRETA MARY MAHAN, *pupil of* MARJORIE CARTER *of Ardmore, Pa.;* SHELLEY MARIE PHILLIPS, *acrobatic pupil of* EPPIE SNYDER KEYES, *Tulsa, Okla.*
Last row: LOIS ERNEY, FAY FRANKLIN, MARGIE MARKS, LOYOLLA CALLAHAN, *a group of* CAROL VERNE *dancers, Cleveland Ohio;* ISABELLE MCCORMACK, *pupil of* ELSIE T. OLSON, *Providence, R. I.;* JOAN ROESKE, MARY PAT MACHESKI, JEANNE MCDONALD *and* MYRINE HEELER *as they appeared in Lodena Edgecumbe Recital, Vallejo, Calif.*

Student and Studio

● NEW YORK, N. Y.—Albert Butler has been engaged for the fourth consecutive season by the Atlantic Beach Club as instructor and director of dancing. He will go there immediately following his New York normal course for teachers. Mr. Butler also reports that the Monday nights at the exclusive Ambassador Hotel, when tango and rumba are the feature, are continuing to be popular.

●

Jules Stone has opened a main studio in New York City with a faculty which includes Eddie Roberts and Mr. Stone in tap, Billy Cross, acrabatics, and Don Le Blanc in ballroom. Mr. Roberts will also teach the ballet classes. Mr. Stone, whose other studio is in Jamaica, was featured with Joe Cook in *Rain or Shine,* during its Broadway run; in Paramount pictures with Tom Howard and on radio station WABC. The studio also includes dramatic, vocal and music classes.

●

CORRECTION

A picture of Serina Hall appeared on page 41 in the April issue of THE AMERICAN DANCER with the name Eugene Schiel beneath it. Both Serina Hall and Eugene Schiel are pupils of Jules Stone.

●

Hanya Holm is announcing two intensive summer courses, the first to commence June 14 and to last 18 days, and the second to commence September 2 and to last 15 days.

●

Selva and Sons announce their removal to larger and more accessible quarters at the time this issue goes to press. The new establishment will be located at 200 West 50th Street and will be a modern, up-to-date shoe and accessory establishment featuring such innovations as booths in which costumes may be tried on! The new store is being especially decorated and will be much larger than any premises the firm has formerly occupied. This is a good dance season!

●

Edna Mae Powers, Shirley Gates and Ida Louise Reilly, pupils of the Haskell Dance Studios, New Rochelle, danced at the Lawrence Inn, Mamaroneck, before 275 guests of the New Rochelle Master Plumbers Associa-

Top—Pupils of Mme. Annette of New Haven in Floradora, a number she taught at the Connecticut Club and the New York Society this past season. Left to right—Albert Doerler, Jr., Eleanor Shelton, Jimmy Naveks, Beverly Shelton, Harold Hill, Carmel Verrillo, Tommy O'Connell, Lorraine Medley, Johnny Hartigan, June Briggs, Louise Cappucci, and Joan Secor

Second—Pupils of Boris Novikoff who will be seen in productions of the Russian-American Ballet Company. Left to right—Mary Poltrack, Julia Cross, Ivan Saranoff, Claire Waskenhirth and Harriette Fitzgerald

Third—A group of dancers from the Hopper School of Dancing, Harrisburg, Pa., who recently appeared at a benefit performance. Left to right—Sally Hopper, Doris Wolfe, Sunny Hopper, Dorothy Yoder and Tom Bowers

Bottom—Joan Walker, Betty Blick and Patsy Ballinger, pupils of Phyllis Hancock, Toronto, Canada

tion on March 31. Edna Mae Powers also danced at the New Rochelle Woman's Club the Second Ward Democratic Minstrel.

●

Indicating the ever-widening uses to which the automobile trailer is being put in the business field, Jack Stone, dance designer and instructor, is having a trailer built to order with which he will literally carry his dancing school to all points of the East.

The exterior of the trailer will be like any other for home and business use, but the interior will, of course, be a dance studio in miniature. There will be a regulation dance floor, full-length mirrors, limbering bars and all the other accoutrements of a dance studio. A miniature piano for practice music and two small dressing rooms will complete the affair.

Stone has laid out a route whereby his dance studio on wheels will touch at certain towns and cities on certain days, with the result that the trailer studio will be in motion seven days a week.

●

The casting director for Warner Bros. dropped in at the Lindsay and Mason Professional School of Dancing and Acrobatics in Flushing the latter part of March to look over some of the school's young pupils for possible use in a forthcoming picture.

●

Daisy Blau, director of the Central School of the Allied Arts, will present her annual school recital at the Barbizon-Plaza Hotel on May 23.

● ROCHESTER, N. Y.—The Denio School of the Dance reports a Petit Concert in which 17 dancers appeared in a varied program of eighteen numbers was recently given by the school. A new Spanish group has also been organized in the school, the students studying fan and castanet routines with Angel Cansino. Ruth Otis Denio, director of the school, is organizing a study trip to New York for July. It will include some of her more advanced pupils. Rehearsals have already begun for the June Recital Concert which will be given June 19th.

● HARTFORD, Conn.—Walter U. Soby will present *Little Boy Blue,* an original ballet for which he has written the music (as he always does for his recitals) at the Bushnell Memorial Auditorium on May 14.

● MERIDEN, Conn.—Stephanie Swedock announces that she will hold her third annual dance recital May 1 at the City Hall Auditorium. Fifty children will dance in the production.

●

The New England Council of Dancing Teachers held its annual Get-Together Meeting, Sunday, April 11, at the Allyn Hotel. After a short teaching period which included Helyn Flanagan of Hartford teaching tap, Beverly Levine of Meriden military tap, Lorraine Neville of Hartford advanced tap, Janet Fabian of Wallingford waltz tap, a demonstration program was offered by various members and their students. Among those who presented pupils are: Leah Grossman, Meriden, Conn.; Kathleen V. O'Hara, Medford, Mass.; Joseph P. Neville, Hartford, Conn.; Elinor Miles, Waterbury, Conn.; William White, Hartford, Conn.

● GAINESVILLE, Fla.—Norma Allsop, of Gainesville, was engaged by the University of Florida recently to teach a tap routine to 20 Glee Club boys.

● DAYTONA BEACH, Fla.—Deede Hoenig presented seventy pupils in an afternoon recital in the ballroom of the Clarendon Hotel recently.

● NASHVILLE, Tenn.—Sarah Jeter has taken an old fire house and made it into a delightful dance studio. Recently she entertained at a cocktail party for Mr. and Mrs. Jack Manning. Tables were placed about the main floor of the old fire house and, when the party was at its merriest, fire sirens were heard and a shrieking fire truck came tearing down the street, turning in through the double doors which had been opened at the first sound of the engine's approach. Grinding to a stop with its radiator almost over the Mannings' table, the children who had been riding as firemen alighted and did "a tap novelty by Jack Manning"!

RUTH ARNOLD, *who heads her own school in Burlingame, California*

● ST. LOUIS, Mo.—Billy Lechner, who plays one of the trusty lieutenants in *Penrod and Sam* in the Warner Bros. picture by that name, was a prize pupil of Fanchon and Marco School of the Theatre of this city, when film scouts saw him.

● KANSAS CITY, Kans.—Valeska Powell, of Ottawa, Kansas, and a pupil of Mary Ann Kier's Overland Park Studio, spent the winter in Hollywood where she appeared in *Top Hats* and several shorts. Miss Kier recently entertained her students at Heather Inn, where a program offered by students of other studios was presented.

● DALLAS, Texas—Sam Bernard has worked out a new painted floor system of teaching which he is now marketing.

● SANTA FE, N. M.—The pupils of the Helene Mareau Studio of Dancing have given three performances for clubs and one for the Eastern Star in Santa Fe during the winter. They are now rehearsing for Miss Mareau's adaptation of the Arabian Nights story, Ali Baba and the Forty Thieves, which will be given in May. The children are scheduled for three other performances before summer.

● COLORADO SPRINGS, Colo.—Mary Kelleher is now working on an all-ballet recital to be given in June. She reports classes in all types of dancing are well attended.

●

Rolland Wilson is a newcomer to Colorado Springs, but reports that his tap classes are meeting with hearty response.

● LOS ANGELES, Calif.—Aron Tomaroff, touring ballet teacher, is now in California, having given classes in San Diego, Long Beach and Los Angeles recently.

● SEATTLE, Wash.—After 23 years as the guiding power, Miss Nellie Cornish resigned last month as director of the Cornish School of the Arts, stating that she could no longer uphold the high standards set by the past existence of the school on the proposed budget.

The month of May will find a series of three dance recitals scheduled for the Cornish School. Welland Lathrop and group will be seen May 7 and 8 with an entirely new repertoire of modern dances; Vera Flowers, tap instructor, will present her pupils in recital May 14 and 15 and Irene Flyzik and her pupils will be seen in a ballet recital May 21.

● DETROIT, Mich.—During the engagement of Col. De Basil's Ballet Russe Company in Detroit the students of Violette and Donald Armand, directors of the dance and drama department of the Detroit Institute of Musical Art had their hearts set aflutter by the visit of Mr. Algeranoff of the Ballet Russe. A reception was held at the school in his honor. Miss Armand studied with Algeranoff this summer while abroad. The real thrill for the students came when four little girls were chosen from among them for the part of the provocative children in *La Boutique Fantasque.*

● MADISON, Wis.—Leo Kehl, former president of the Chicago Association of Dancing Masters and now Principal of the organization, celebrated his 25th anniversary as a teacher of dancing on March 18th. He writes: "You will be interested in knowing that business in the Middle West has increased tenfold. We are now operating five music rooms and three dance studios in Madison. Our associate teachers are operating branch schools in Beloit, Rocton, Oregon, Monroe, New Glarus, Lake Mills, Janesville, Edgerton and Delavan. Besides an increase in private lessons there has been a noted gain in the number of classes conducted in the various schools. Fifty-nine classes are taught in the Madison studios. At the present time we have enrolled over 1,800 pupils in all the schools operating under our direction and name." Mr. Kehl directed *The Desert Song* which was presented by the University of Wisconsin the week of April 12 at the University Theatre. He is now coaching the dances for the 39th annual "Haresfoot Club" production *Alias the Ambassador,* which will be staged in Wausau, Green Bay, Fond du Lac, Manitowoc, Milwaukee and Madison, Wisconsin, and Freeport, Ill.

● RICHMOND, Va.—Julia Mildred Harper presented *Talk of the Town,* a co-production with the Richmond Theatre Guild on April 10. The Guild presented four skits out of the evening's entertainment and the entire balance of the production was Miss Harper's. Immediately following the show she reopened for a five-week course prior to her summer closing.

CHICAGO
by MARION SCHILLO

The Gladys Hight European tour for teachers and dancers is proving very successful. Miss Hight has studied and traveled in Europe seven different years. She has a knowledge of the Orient also, having visited and studied the dance in Turkey, Egypt and Greece. Her group will benefit by this generous background of world travel.

In London the group will study with Marie Rambert, who was trained by Enrico Cecchetti, the great maestro of the Russian Ballet, as well as M. Jacques Dalcroze, creator of Eurhythmics. Miss Rambert has also a company known as the Rambert Ballet and has appeared with Karsavina during several London concerts.

In Paris they will study with Olga Preobajeskya. The course includes not only this work but regular work while on board ship. Miss Hight is taking two teachers from her faculty. There will be sight-seeing in London and the Paris Exposition; motor trips through Holland and Belgium.

Among those signed up are Margaret Robertson of the Severance School of Dancing; Mrs. Rose J. Montgomery, Jenkins School of

Dancing; LaVonne Fries, Miles, Michigan; Gretchen Reil, Dayton, Ohio; Betty Ellen Simon, Sally's Studio; Sunshine Colley, Zionsville, Ind.; Olga Reyes, British Honduras; Mary Vavro, St. Paul, Minn.; Florence Wise, Middletown, Ohio; Biba Shields, Duquesne, Pa.; Ruella Robertson, Quebec; Doris Godwin, Spartansburg, S. C.; and Dorothy Cutler of Chicago.

●

Veronine Vestoff, maestro of Russian Ballet, is again heading the Ballet Department of the Chicago Association's Annual Convention. During the past few months Mr. Vestoff has been teaching in Chicago and training the Abbott Dancers at the Palmer House. During July he will hold a three-week Normal Course here for dancers and teachers and offers an unusual curriculum interesting to students as well as those heading for professional work.

●

The Mayland Studios were recently opened in Chicago's Loop, offering a complete curriculum of theatrical arts for professionals, teachers and students. The school offers ballet, tap and acrobatics, dramatic art, singing; these departments to be run in conjunction with training for radio work. On the faculty is Miss Jessie Landes, heading acrobatic and tap work, and Miss Margie Maye, singing and ballet. Both of these girls have had considerable acclaim as professionals. Miss Landes was formerly with the Abbott Dancers, and Miss Maye worked on Orpheum Circuit and with Balaban & Katz productions.

The outstanding feature of the school is that it offers a training that will prepare students for stage work. Another feature is routines and all types of stage work for the professional. Those wishing to become teachers will be given a complete training in all phases of work that make for a well-informed mastery of teaching.

●

Five dancers from the Graff Studios gave a program at the Woodlawn Woman's Club composed of group dances, solos and an exhibition of the technique worked out by the Graffs. The dancers were introduced by Miss Spoor, Director of the Studio, who spoke on the subject of *Looking at the Dance from the Standpoint of Audience,* and explained in brief the Graff technique. All of the dances and duodances were composed by the students.

● LAFAYETTE, Ind.—Jane Allen, the young, attractive and talented daughter of Pearl M. Allen, president of the Chicago Association of Dancing Masters, is receiving a great deal of publicity on her appearance in the new musical film, *Hats Off,* a Grand National Picture. Jane is socially prominent in Lafayette and attended Purdue University. She started dancing when she was three years old and is now twenty-one. She has appeared professionally in Chicago and throughout the state of Indiana. She left for Hollywood last June. Her distinguished father, who is head of the dance department of Culver Military Academy, has also had a movie career, having taken a prominent part in *Tom Brown of Culver.* Here's wishing Jane the continued success she deserves.

●

Virgayne Ratchek, who opened her school in Forest Glenn with six pupils in 1933, now reports an enrollment of over a hundred. "I work all my dances in story form," she writes, "and I really believe that is why my pupils are in such great demand. Their dancing never bores the audience." Miss Ratcek taught an original dance, The Merry Ranch Girls at the October meeting of the Chicago Association of Dancing Masters. Her brother, Le Roy, who is an artist as well as a dancer, assists with the boys' classes in which there are twenty enrolled, ranging in ages from four to twenty.

●

Fran Scanlan was invited by Florence Dunee of Pittsburgh to be guest teacher at a Normal Course at her studio February 28. Mr. Scanlan's Normal Course in Tap at Detroit February 21 was a tremendous success.

The Scanlan Studio is getting the reputation of handling and turning out big-time stars. Jackie Banning of *Our Gang* fame, has been getting new routines from Mr. Scanlan. Kay Stewart, the attractive Northwestern University co-ed who has won nation-wide attention as a cheer leader, has been studying with Mr. Scanlan for some time. Recently when Paramount got interested in her, the audition was held at the Scanlan Studio, and now Kay has a five-year contract with the big movie organization. She is to have a leading dance role in Northwestern's annual show and the routines she will use are coming out of Fran Scanlan's school.

The American Society of Teachers of Dancing, of which Philip S. Nutt is president, will hold its annual convention in Chicago at the Edgewater Beach Hotel, August 16 through 21st. Edna Lucile Baum is chairman of the Convention Committee and announces the following faculty members to date: Ballet, Berenice Holmes, Walter Camryn; Modern, Gretchen Berndt Schmaal.

●

Edna Lucile Baum's *Little Ballet Group* is rehearsing a new ballet for this season, *Impromptu,* with music by Schubert. The Group has been giving several performances a year for the past three or four years and has now in its repertoire seven ballets. A performance of *Impromptu* will be given at the Goodman Theatre June 6.

●

Madame Komarova staged the dances for the Clifford C. Fischer show (Paris-Montparnasse) at the new French night club recently opened by the Morrison Hotel in Chicago.

WEST COAST ITEMS
by DORATHI BOCK PIERRE

Booklets on the Southern California Festival of Allied Arts are now being sent to everyone interested in entering the contests which will be held in May. The Festival committee feels that there has been a mistaken idea implanted in the minds of some teachers that scholarships will be given as prizes which will take students from one teacher and give them to another. This is not so, as there will be no scholarships of any kind given in the dance department. The aim of the Festival is simply to encourage young artists and give them the much-needed publicity to start them successfully on a career, and for the amateur the knowledge that they have done well. The prizes this year will consist of money and paying engagements for the professionals and commemorative medals and other awards of like nature for the amateurs.

Increasing interest is being shown every year in normal courses for dance teachers where not only new dances but new viewpoints and new experiences add immeasurably to the dance teacher's value to the community in which she teaches. The Ethel Meglin Studios associated with Fanchon and Marco are already making plans for a greater normal course than they have ever before offered. Fanchon and Marco with their production of huge musical attractions are able to present practical courses in staging, lighting, costume design, music and other details of production. They have ten huge stages where recordings of auditions are made.

●

HOCTOR — ASTAIRE

(*Continued from page* 14)

Needless to say, she spent the ensuing twenty-four hours in bed, recuperating.

However, the dainty blonde ballerina of New York stage fame has introduced a new method of relaxing to Hollywood. Instead of sitting or lying down after a strenuous session she reclines with her feet and legs elevated above her body.

"It is truly restful," she admits. "The topsy-turvy trick allows quick relief by restoring normal circulation."

When Miss Hoctor appears upon the stage, floating apparently, light as thistledown adrift on a summer breeze, the quintessence of poetic beauty and motion, it is difficult to realize as you watch her the amount of work that has preceded her appearance. Every movement seems so effortless; that apparent effortlessness of all great art which becomes a visible symbol of achievement.

But work never ends with her. After each performance there is always the necessity of working out new ideas for forthcoming dances. When impetuous enthusiasm is united with keen intelligence, as in Miss Hoctor's charming personality, the result is always a great sincerity, making each successive performance move steadily toward perfection.

When I asked her which picture she enjoyed most her answer was: "I have only done two pictures. Naturally I prefer *Shall We Dance,* because in *The Great Ziegfeld* I danced with two lions. It is more fun to dance with Fred Astaire."

We agreed that we, too, would prefer to dance with Fred Astaire!

Miss Hoctor likes dancing before an audience, but prefers pictures for a change.

I concluded that whatever she is doing at the moment is most absorbing. She has no time to linger over past laurels, the present is full and the future is always beckoning.

We asked Mr. Astaire if he was ever going back to the stage. "Usually you have a nine-month run. Now that I am building a home in Hollywood I prefer the screen," was his reply.

And in answer to the inevitable question about his sister dancing again he thought not. To begin again after so long an absence would be a long climb back.

One of my last questions was: "Which do you think the most suitable medium for the screen, ballet, tap, or modern ballroom?"

"All are mediums. Anything and everything is tried today for variety and freshness."

Mr. Astaire has always avoided specializing in any one type of dancing. As a youngster of eight he started dancing professionally. For many years he has created and perfected all of his own routines, adapting the various forms of the dance to meet the moods of the parts he interprets in his pictures.

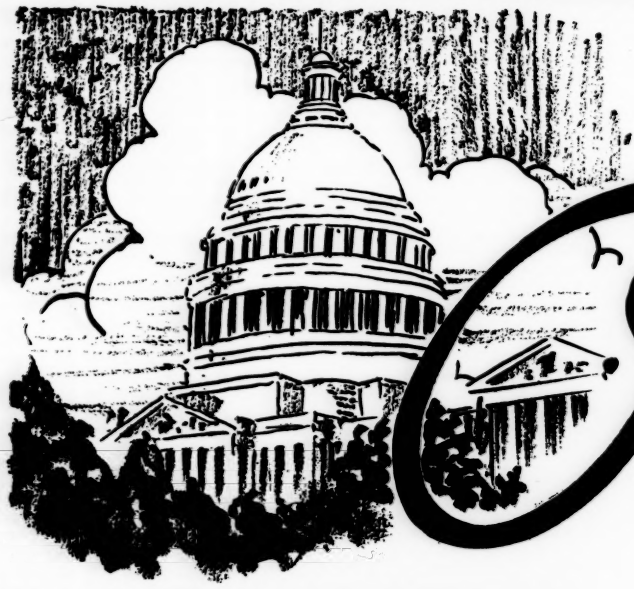
Mr. Astaire believes that the English people are as dance-minded as we are and has found the favorable reception of his productions in London as gratifying as in other days when his stage dancing was equally well received. Pictures must be international in appeal.

The importance of Miss Hoctor's dance to the picture can be estimated by the fact that a rehearsal hall constructed entirely of mirrors was built at RKO Studios for her own use.

This type of room was originally designed by her to be built into her New York home. No one is permitted in the room during Miss Hoctor's practice hours except the studio dance director and the pianist. Special lights were installed also.

We are accustomed to see Miss Rogers doing tap and modern ball-room dances, but for those who love the more formal grace of the ballet Miss Hoctor's loveliness and fluid grace of movement will be cherished in the memory. No future tap dancing on her part will ever replace the unforgettable performances of her first love, the ballet, or the nimble footwork of her ballroom and tango numbers.

Graciously she recalled a previous article we published about a year ago, "The Greatest Thrill." "It pleased me very much."



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Faculty for the Normal School

WEEK OF JULY 19, 1937

JACK DAYTON — New York City
Beginners Tap

PAUL MATHIS — New York City
Modern Work

MR. and MRS. IVAN TARASOFF—N. Y. City
Ballet (2 hours each day)

FRAN SCANLAN — Chicago
Advanced Tap

MISS MARGIE HARTOIN — New York City
Musical Comedy

ELLIOT VINCENT — New Orleans
Acrobatic

Washington

Faculty for the Normal School

WEEK OF JULY 26, 1937

LEO T. KEHL — Madison, Wis.
Beginners Tap

ANGEL CANSINO — New York City
Spanish Dancing

MR. and MRS. IVAN TARASOFF—N. Y. City
Ballet (2 hours each day)

OSCAR CONRAD — Columbus, Ohio
Advanced Tap

MISS ANNETTE VAN DYKE — N. Y. City
Children's Dances

ELLIOT VINCENT — New Orleans
Adagio

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Tap Dancing

MADAME SONIA SEROVA — N. Y. City
Children's Dances

CHARLES WEIDMAN — New York City
Modern Work

THOMAS M. SHEEHY — Los Angeles
Novelty Routines

GUSTAVE HOLZER — Bremen, Germany
Character and National Dances

Convention Ballroom Teachers

DONALD SAWYER — New York City
BERNIE SAGER — New York City
Miss VIRGINIA GOLLATZ—Pasadena, Calif.
COR KLINKERT — Amsterdam, Holland
Exhibition Ballroom Dancing by
FRED LE QUORNE — New York City
ALBERTO GALO — New York City

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Address .....

City and State .....

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by **WALTER U. SOBY**

The Dancing Masters of America announce the faculties for the 1937 Normal School and Convention to be held in the Grand Ballroom of the Mayflower Hotel, Washington, D. C. The Normal School opens Monday morning, July 19, 1937, with a seven-hour daily program five days each week for two weeks. The committee in charge of the Normal School consists of Fred W. Kehl, principal; Mrs. Montie Beach, president; Miss Vida Godwin, dean of women; Walter U. Soby, secretary-treasurer; Oscar Duryea, director; Miss Ruth Barnes, director; and Miss Bird Kirtley, director.

The faculty for the first week of the Normal School will be as follows:

WEEK OF JULY 19TH

A.M.
9:00 JACK DAYTON, New York, Beginner's Tap.
10:00 PAUL MATHIS, New York, Modern Work.
11:00 MR. AND MRS. IVAN TARASOFF, New York, Beginners' Ballet.

P.M.
2:00 MISS MARGIE HARTOIN, New York, Tap.
1:00 FRAN SCANLAN, Chicago, Advanced Musical Comedy.
3:00 ELLIOTT VINCENT, New Orleans, Acrobatic.
4:00 MR. AND MRS. IVAN TARASOFF, New York, Advanced Ballet.

The faculty for the second week of the Normal School will be as follows:

WEEK OF JULY 26TH

A.M.
9:00 LEO T. KEHL, Madison, Beginners' Tap.
10:00 ANGEL CANSINO, New York, Spanish Dances.
11:00 MR. AND MRS. IVAN TARASOFF, New York, Beginners' Ballet.

P.M.
1:00 OSCAR CONRAD, Columbus, Advanced Tap.
2:00 MISS ANNETTE VAN DYKE, New York, Children's Dances.
3:00 ELLIOTT VINCENT, New Orleans, Adagio Work.
4:00 MR. AND MRS. IVAN TARASOFF, New York, Advanced Ballet.

Faculty for the 54th Annual Convention

Grand Ballroom, Hotel Mayflower
Washington, D. C.

WEEK OF AUGUST 1ST, 1937

MR. A. J. WEBER, Brooklyn, N. Y.
Master of Ceremonies

MR. LEROY H. THAYER, Washington, D. C.
Chairman of the Entertainment Committee

A.M.
9:00 RAY LESLIE, New York, Tap Dances.
10:00 MADAME SONIA SEROVA, New York, Children's Dances.
11:00 CHARLES WEIDMAN, New York, Modern Work.

P.M.
1:00 THOMAS M. SHEEHY, Los Angeles, Novelty Routines.
2:00 GUSTAV HOLZER, Bremen, Germany, Character and National Dances.
3:00 to
5:00 Ballroom dancing will be taught by the following ballroom teachers:
DONALD SAWYER, New York.
BERNIE SAGER, New York.
MISS G. VIRGINIA GOLLATZ, Pasadena, Calif.
COR KLINKERT, Amsterdam, Holland.
FRED LEQUORNE, New York, Exhibition Ballroom Dancing.
ALBERTO GALO, New York, Exhibition Ballroom Dancing.

Convention Notes

Jack Manning will present a three-hour program of Tap Dances on Sunday afternoon, August 1, starting at 1:00 o'clock. The Washington Club will entertain with a Tea on Sunday afternoon, August 1, from 4:00 to 6:00 o'clock in honor of our president, Mrs. Beach.

Sight-seeing Tour

Plans have been made for a sight-seeing tour of Washington Tuesday afternoon, August 3, Convention Week, which means there will be no dance instruction on that afternoon. There will be a dance instruction program on Saturday morning, August 7, from 10 until 12 o'clock noon.

Evening Programs

The evening schedule for Convention Week will be as follows: Sunday evening, President's Ball at 9:00 o'clock. Monday evening, Ballroom Instruction, 8 to 10 o'clock. Tuesday evening, Moonlight Boat Ride. Wednesday evening, Diplomatic Night with an entertainment program sponsored by THE AMERICAN DANCER MAGAZINE, 8:30 o'clock. Thursday evening, Ballroom Instruction, 8 to 10 o'clock. Friday evening, Banquet and Ball, 6:30 o'clock.

International Affair

To carry out our International feature for this Convention Mr. Gustav Holzer, of Bremen, Germany, has been engaged to teach character and national dances. Mr. Holzer taught at the Convention in Niagara Falls in 1913 and again at Asbury Park in 1914. Mr. Holzer celebrates his 25th anniversary as an Honorary Member of our organization this year. Mr. Cor Klinkert of Amsterdam, Holland, has also been engaged to teach ballroom dancing at the Convention this year. Wednesday evening is to be Diplomatic Night and diplomats from various countries and their wives will be invited as our guests for the evening. Entertainment program to be presented by THE AMERICAN DANCER.

President Mrs. Beach—Good Will Tour in the East

Aside from attending the first meeting of our new Club No. 19 at Kansas City, Mo., on February 21, Mrs. Beach has made an extensive trip through the Carolinas, Washington and Florida, remaining in that vicinity for over a month. Mrs. Beach attended the meetings of Carolina Club No. 14 on Sunday, March 7, at the Hotel Charlotte, Charlotte, N. C.; The Dancing Masters of North Carolina, Club No. 15, on Sunday, March 14, at the Sir Walter Raleigh Hotel at Raleigh, N. C.; then to the Mayflower Hotel, Washington, D. C., on March 21, where she attended the meeting of Club No. 17, the Dancing Teachers Club of Maryland, Virginia and Washington, D. C.; ending her trip at the meeting of the Florida Society, Club No. 2, at Tampa, Fla., on Sunday, March 28. Mrs. Beach left Florida for Houston on Tuesday, March 30th. Besides attending these meetings, Mrs. Beach visited many studios of the members of the various clubs and was royally entertained with teas, luncheons and dinners given in her honor in true "Southern style."

Guest Meeting of the Dancing Teachers Club of Maryland, Virginia and Washington, D. C.

The Annual Guest Meeting was held Sunday afternoon, March 21, at the Hotel Mayflower, Washington, D. C. Mrs. Montie Beach, president of the Dancing Masters of America, Inc., Miss Ruth Eleanor Howard, editor and publisher of THE AMERICAN DANCER MAGAZINE, and Walter U. Soby, secretary-treasurer of the D. M. A., attended the meeting. The dance program for the day was presented by Jack Dayton, New York City, Tap Dances; Annette Van Dyke, New York City, Children's Dances, Elbert Brown, Philadelphia, Ballroom Dances. Leroy H. Thayer, president, was Master of Ceremonies and presided at the business meeting. Mrs. Ella Banks is secretary.

Normal School Costume Display

During the second week of the Normal School, there will be a Recital Costume Display held at the Mayflower Hotel. Members who are to attend the Normal School are requested to bring outstanding costumes that have been used in their annual recitals. Although last year the Costume Display was put on at 5 o'clock in the afternoon it was a huge success, but this year we plan to have the display in the evening, thereby being able to devote more time to it.

We are quite sure the members in Washington will co-operate with the teachers in se-

Teachers who attended the first meeting of the newly formed Dancing Teachers of Pennsylvania and New York in the Hotel Jermyn, Scranton, Pa., March 14. BERNIE SAGER *of New York was guest teacher*

curing children for the display of their costumes. Members who are to attend the Normal School should plan on bringing recital costumes with them.

Sudden Death

Miss Vesta Copeland, secretary-treasurer of the Carolina Association of Dancing Masters, Club No. 14, died suddenly on Thursday afternoon, March 25, at her home at High Point, N. C.

Only two weeks prior to Miss Copeland's death, she and her mother graciously entertained Mrs. Beach at their home. Miss Copeland became a member of the D. M. of A. through the affiliation of the Carolina Association. She attended the Convention at New York last summer and was elected secretary-treasurer of the Carolina Club for 1937, succeeding Mrs. Helen Powell Poole, last September.

Member Seriously Ill

Word has been received from Mrs. Emma C. Funk that her husband, Arthur Funk, is dangerously ill. He has had a complete breakdown and complications have set in. Mr. Funk has conducted a very successful school at Buffalo, N. Y., for many years. He has been a member of the D. M. of A. since 1909.

New Affiliated Club

While complete papers and affiliation application have not as yet been received at the national headquarters, word has been received from President Cecelia Fleischer of Scranton, Pa., that the Associated Dancing Teachers of New York and Pennsylvania voted unanimously to affiliate with the D. M. of A. at their meeting held on Sunday, March 14. When affiliation is accepted, their club will be No. 20 under the D. M. of A. affiliation plan.

The New Club No. 19 Makes Report

The first meeting of the Heart of America Dance Association was held Sunday, March 21, at the studio of Miss Helen S. Thomas, Kansas City, Mo. The meeting was called to order by President Robert Lewis, with thirty members present, including the officers. After reading of the minutes of the previous meeting by the secretary, the new Constitution and By-Laws were read and adopted. The name for the club was discussed and, of the twelve names submitted, the final vote was for "The Heart of America Dance Association." The charter was closed with 47 members as charter members. On account of the length of the meeting only one number was presented by Miss Adelaide L. Fogg, of Omaha, Neb. It was a very beautiful Gypsy Character Dance which was appreciated by all of the members present. The next meeting will be held in April at the studio of Harry E. Wolfe, Kansas City, Mo., at which time the D. M. of A. delegate director will be elected.

Dancing Masters of Michigan, No. 4

The Spring Normal School given by the Dancing Masters of Michigan was held at the Book Cadillac Hotel, Detroit, Mich., on Sunday, April 4. Four teachers were featured on the all-day program including J. Allan MacKenzie of Chicago in Tap; Bernice Holmes of Chicago in Ballet; Ruth L. Murray of Detroit in Modern; and Clement O. Browne of Akron, Ohio, in Ballroom. A banquet was held at the close of the meeting. At the March meeting, Miss Florence Young of Detroit, president, was elected delegate director of the Michigan Club.

Dancing Teachers Club of Rhode Island, No. 9

It was Visitors Day at the March meeting of the Dancing Teachers Club of Rhode Island, which was held at the McDermott Studio at Providence, R. I. As a result, eight applications have been made for membership in the club. The program for the day was presented by Mrs. Helen Whitten of Waltham, Mass., Ballet; Edward Gonyea taught Soft Shoe; Matthew McDermott taught ballroom dancing; Mae Smith taught tap; and acrobatic was demonstrated by a pupil of President Miss Kay Merwin. The April meeting of the club was held at Mrs. Helen M. Whitten's studio, Waltham, Mass., on Sunday, April 4.

Boston Club Again Makes Record

As a reward for the Boston club's outstanding record, the D. M. of A. have made arrangements to send Miss Margie Hartoin to Boston for their next meeting, which will be held at the Hotel Touraine, Boston, on Sunday, April 18. Miss Hartoin will teach Musical Comedy Novelty numbers. The annual convention of the Boston Club will be held in Boston, September 7, 8, 9 and 10. Mrs. Doris Tower has been elected delegate director of the D. M. of A. Miss Hazel Boone, secretary-treasurer, reports that quite a few of their members are going to Washington this summer.

Applications for Membership

Two applications for direct membership have been received. They are as follows:

Arthur Murray, New York City.
Jack King, Jamaica, L. I., N. Y.

South Texas Association One Day Convention

An all-day convention, given by the South Texas Association, was held at the Edson Hotel, Beaumont, Texas, on Sunday, March 21. Mrs. Gretchen B. Schmaal of Milwaukee, Wis., presented a five-hour program of tap and modern work. Mr. Peter Villere of New Orleans taught acrobatic and adagio. Mrs. Frances Burgess Bleeker of Forth Worth taught children's dances. The meeting closed with a banquet.

Meeting of the California Association, No. 13

A well-attended meeting was held Sunday, March 7, by the California Association Teachers of Dancing, affiliated Club No. 13, San Francisco, at the McFarland Joy Studio. It was agreed that in the future meetings will be held on the first Sunday of each month, with three hours of demonstration and the business meeting. Several of the members gave interesting demonstrations at the last meeting, including Mr. George Pring, Ballet; Miss Gene, Ballroom; and Miss Franchon Collom, Novelty Tap. (Report submitted by Mrs. Agnes Williams, chairman of the Publicity Committee.) Miss Lillian Thomas, delegate director of the California Association, writes she sincerely hopes to go to Washington this summer. The California Association plans to hold their annual convention in September at San Francisco.

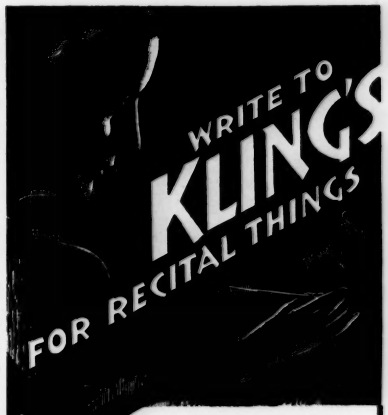
North Carolina, No. 15

The Dancing Masters of North Carolina held their March meeting at the Hotel Sir Walter Raleigh, Raleigh, N. C., on Sunday, March 13. Miss Louise Norman Williams, president, was in charge. Mrs. Beach, president of the D. M. A., attended. Miss Jacqueline Dorminy of Winston-Salem entertained Mrs. Beach with a tea at her studio on Saturday, March 12. The Dancing Masters of North Carolina are to conduct a state-wide dance contest in every type of dancing during National Dance Week.

Carolina, No. 14

The Carolina Dancing Teachers Association, Club No. 14, held their February meeting at the home studio of Mrs. Ned Joyce, Spartanburg, S. C., February 7. Mrs. Joyce taught beginners character work and presented four numbers which were clever and usable. Miss

(*Continued on page 52*)



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A BALLET A WEEK

(*Continued from page* 23)

rapher is often apt to get the least credit for an artistic creation which is entirely his or her own. By that I do not mean that the dancers do not deserve their due. It is often entirely up to the performers to project the basic idea of the number and the fate of that number often lies in the hand of the dancer. But audiences often overlook the fact that ideas, effects, every movement that is made upon the stage, in fact, is the product of intensive thought and skill on the part of the choreographer. Many people even complain if some ballet is presented with a new and different choreography from that of the original. This, in many cases is a necessity. Oftimes the ballet is an old one and the original choreography is not suitable to modern presentation; often the time limit is an important factor or perhaps the dancing must be arranged to suit the capabilities or limitations of the dancers.

These are all facts which I am sure have confronted Florence Rogge on more than one occasion. At the Music Hall so much time is allotted to the ballet, so much to the Rockettes, the Glee Club, etc. Most ballets run from six to seven minutes. *Giselle,* which is one of the most pretentious ballets that Miss Rogge has ever staged, ran twenty-six minutes. Usually there are four days in which to prepare the entire production. Shows, new shows rather, at the Music Hall open on Thursdays. On Saturday the board meets to discuss the following weeks' bill. The entire production staff is present. Leonidoff, Miss Rogge, Russell Markert, Erno Rapee, etc. Leonidoff usually has the general idea or subject for the entire production in mind before the meeting is called. Take, for instance, *The Magazine Rack,* a show which has proved very popular with Music Hall audiences. It is a big subject and can be worked from many angles. Perhaps there will be four well known magazines represented, Harpers Bazaar, Stage, Esquire and Asia. Mr. Leonidoff will assign each separate unit a magazine around which to work its part of the show. The Ballet may do Asia magazine, for instance. Once the subject of the number is decided, it is then up to Miss Rogge to contrive an idea by which she can best represent it. Rehearsals begin on Monday for the new show (between shows) and between the time of the assignment and the first rehearsal the choreographer must create the entire ballet down to the most minute details.

This naturally is a job which often keeps Miss Rogge working far, far into the night. Arranging and designing the geometrical formations of sixty girls on a stage the size of the Music Hall is certainly no simple task. This feat Miss Rogge accomplishes and preserves by means of a dot and dash system which is carefully inscribed upon sheets of paper. Every movement is meticulously formulated thereon. These working sheets are filed away for future reference when a ballet is to be repeated. Often a number which is especially successful during the winter season will be repeated during the summer for the benefit of vacationers who are thronging the city.

Of all the ballets which I shall remember at the Music Hall, *Bolero, March Militaire, Autumn Leaves, Giselle* and many of the lovely little ballets that were presented long ago with Patricia Bowman, are foremost in my mind. Miss Rogge's *Bolero* is a delight and her extremely spectacular arrangement of *Scheherezade* will long be remembered.

Of all of Florence Rogge's ballets, which must number a thousand or more, I believe her *Giselle* to be her favorite. Here is an old classic ballet, said to be the most difficult of all ballets to perform, which Miss Rogge condensed and presented with her own choreography. Nina Whitney danced the famous Pavlova role, and like many of the others, it was prepared in four days. Ostensibly, an impossible feat.

Still, with all this maze of activity, Florence Rogge found time to do the Ice Carnival which recently created such a sensation in New York.

Florence Rogge must be constantly *on the jump* both mentally and physically in order to create a new and diverting ballet-idea for each new presentation. Yet, looking back across the vast panorama of her abundant career, one cannot help but wonder what her ballets would have been like had she been given the same amount of time and freedom which is alloted to most choreographers during their cycles of artistic fruition.

Make-up Makes a Star

(*Continued from page* 18)

fied. The casting director announces another 'find' and maybe a star is on her way.

"Here are a few simple rules that will apply for any make-up: Be sure of your 'harmony and rhythm,' so that every element of the face complements the eyes.

"To slender a nose, draw a thin, high line down the center and gently shadow the sides. The wider the line, the broader the nose. A little shadow beneath will shorten it. Good shadow colors are a mixture of blue-gray (mixing blue and purple) and dark, warm red-brown."

"For a high forehead blend up from the center and use the eyes to change expression."

Then lastly, for dancers, in whom the appearance of the whole body is so important, "To slenderize legs and arms use brown tint. Highlights bring out the bones and you must be very careful or the effect will be repulsive. No clear lines are used, which makes all shadows indefinite."

Here Mr. Young put in a word of warning: "Remember, people are chosen in pictures for *type.*" Make-up can correct many disqualifications which might otherwise make more than one clever, artistic dancer lose out. As Ernie Young expresses it, "There is no critic so kind or so cruel as the lens of a camera."

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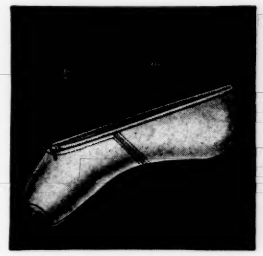

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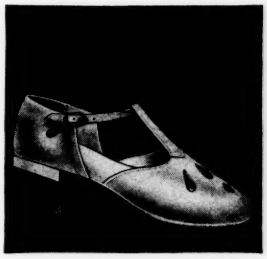

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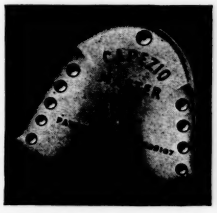

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MODERN DANCE

(*Continued from page* 17)

The modern dance cannot plead innocent to charges of both aesthetic and anatomical distortion any more than the ballet can. Actually its distortions in the anatomical field are likely to produce more violent reactions from spectators than similar distortions in the ballet, because the latter have become so familiar as to be accepted automatically by the general public as part of a code of movement, while those of the modern dance are strange and new and constantly changing before they can be fixed into a system.

Because of the very nature of art, these distortions must always be necessary in the dance. As we saw in the discussion of abstraction, art deliberately and unavoidably twists life out of shape in order to present the artist's comment on specific phases of life. It indulges in emphasis and elision, giving prominence to what it believes to be important for its immediate purpose and omitting or merely sketching in everything else. At this point, abstraction and distortion are seen to be identical, but this type of distortion is largely aesthetic and does not necessarily imply an anatomical equivalent. It is possible to conceive of aesthetic distortion in the dance which consists of nothing more formidable than the omission of certain details which belong in natural movement. Doris Humphrey has pointed out, for example, that when one violates the natural opposition of walking by deliberately swinging the right arm forward as the right foot takes a forward step, one is achieving a compositional distortion for that is not the way walking is performed in life.

In so simple a distortion as this there is no violence done to any part of the body, but the dance cannot confine itself to such simple material as this. As Miss Humphrey has again pointed out, whereas life tends to keep its movements as near the point of balance as possible in order to preserve the body from the destructive pull of gravity, art deals largely in those movements which lie at the other end of the scale. It finds its interest and its excitement in presenting the body in that dangerous region of movement where it is resisting the destruction of gravity and unbalance with some dramatic suspense as to whether it will finally succeed or succumb. In this exciting range of movement and unbalance, it is reasonable to suppose that there will be strains and distortions which do not regularly belong to daily life. These will no longer be exclusively aesthetic distortions but anatomical ones as well, and perhaps will go so far as to imperil the healthy and normal functioning of the body.

This is a danger that must be squarely faced. It is nonsensical to attempt to deny the possible injuriousness of certain technical systems, modern and academic, by mere force of loud talking. Indeed, there is no reason why a professional dancer's technique should be expected to be health-producing. No one ever advances the theory that playing the clarinet is a means of preserving strength and well-being or that there is anything corrective in writing poetry or painting murals. If the professional dancer wishes to take risks, that should assuredly be his own business.

In the dance as an educational medium, however, the case is quite different. Pupils, especially young pupils, should not be subjected to injurious distortions that may tend to become habitual and militate against normal posture, normal movement, and all that is involved along with them. The dance, which is potentially one of the greatest of all educational mediums and is being more widely recognized as such every day, should certainly guarantee its pupils against anything in the nature of physical harm.

Since aesthetic distortions are absolutely necessary in the creation of any work of art, and since these lead unavoidably to anatomical distortions in the dance, how is the problem to be met? Must we disregard the art aspects of the dance and confine ourselves to the milk-and-water effeminacies of "nature dancing," "nature rhythms," "self-expressionism," and the like? Or must we forget about the normal functioning of the body and treat the pupils in educational institutions as if they were all being trained for professional careers? If we were to make either decision we would forfeit most of the educational values of the dance, which lie fundamentally in relating physical movement to the expression of emotional experience.

The problem is to be solved in a totally different manner, not only for the educational field but for the professional dancer as well, as has already been indicated in a previous discussion of modern dance technique. There must be developed a basic gymnastic training along expressional lines, entirely impersonal and anatomically sound. Only after the student, professional or otherwise, has achieved a high degree of proficiency in this preliminary field should he be allowed to undertake the study of more personal or more adventurous techniques.

The body is a remarkably sensitive and delicate instrument and can be easily harmed, but it is capable, on the other hand, of doing almost incredible things without injury if they are done intelligently. It is assuredly not intelligent to inflict upon a pupil, unless he is a professional pupil well aware of what he is getting himself into, a technical method which involves the habitual use of basic anatomical distortions as part of its routine training. Though he may be able to survive without any ill effects whatever, there is a generous chance that he may not, and pernicious habits thus formed may have serious consequences for him.

Since most modern techniques have grown out of the personal needs of some strongly individual artist, young dancers whose bodies are built most nearly like that of the leader in each case will naturally find themselves best adapted to his particular method. Others, if they are to work in the system at all, must make certain compensations and adaptations in their approach. How are they to do this? Only with the aid of a fundamental knowledge of the body, its demands, and its capabilities.

For every right anatomical way to execute any movement there are several wrong ways into which it is easy to slip without knowledge. If the individual has a grasp of what might be called the norm of movement he will be able to execute almost any movement however distorted without risk of injury to himself, for he will be able to see to it that the various masses of the body are always given adequate support and that compensations for shifts of balance are not allowed merely to happen along the line of least resistance and perhaps place strains upon parts of the body least able to bear them.

For the development of this ideal system of basic training in which the norm of expressional gymnastics will be taught, we must look not to the artists, who have other things to do, but to that ever increasing number of physical educators who have seen the values of the modern dance in its fundamental terms and whose enthusiasm can be counted upon to carry the matter through to a conclusion. Only then can we be sure of "eating our cake and having it"; that is, of developing the full artistic potentialities of abstraction and distortion and at the same time of preserving and even increasing the power of the body for normal functioning.

FOOT-NOTES

(*Continued from page 29*)

Two brilliant young American stage designers and a distinguished Polish painter will collaborate with choreographer George Balanchine in the American Ballet's presentaion of three Stravinsky ballets at the Metropolitan Opera House, April 27 and 28, for the benefit of the Scholarship Fund of the American Ballet. Irene Sharaff, twenty-seven years old and Boston-born, who first sprang into prominence with her artistic designs for Eva Le Gallienne's *Alice in Wonderland,* returns to the world of card characters in the sets and costumes she is creating for the premiere of *The Card Party,* which is based on a poker game. Stewart Chaney, who hailed from Kansas City less than thirty years ago and who was responsible this season for the decors of Leslie Howard's *Hamlet,* the Theatre Guild's *But For the Grace of God* and the current hit *Having a Wonderful Time,* has reverted to a mythological past, a classic-heroic medium, for the sets and costumes he is designing for *Apollon Mesagete,* which is being introduced to New York by the American Ballet. For the third Stravinsky ballet, *Le Baiser de la Fee,* inspired by Tchaikowsky, based on an Anderson fairy tale, and never before produced in America, the Polish-born, Paris-famed artist Alice Halicka has been chosen to do the costumes. Mme. Halicka is already known here both as a painter and a designer; in the former capacity through her recent exhibitions at the Marie Harriman and Bignou galleries; in the latter through the sets and costumes she made for the Monte Carlo production of *Le Jardin Public.*

●

The name of Igor Stravinsky seems to be very much in the news these days throughout the country. Having been acclaimed here in the extreme East recently when he appeared as guest conductor with the New York Philharmonic Orchestra, he appeared in the extreme West on March 12 and 13 as conductor of the Los Angeles Orchestra in a Young Peoples Festival. At these two performances he presented two of his best-known works, the *Firebird Suite* and the ballet of the most famous puppet in the world, *Petroushka,* and, as in the East, was greeted with enthusiastic acclaim. These are two of the works which made Mr. Stravinsky world famous when presented against the flawless good taste and superb showmanship of Sergei Diaghileff. *Petroushka* has had many authentic presentations in this country, but has never before been presented with the composer at the baton. Theodore Kosloff, well known as a member of the Russian Ballet and a native of St. Petersburg, had the first honor of collaborating with the composer in this country. Mr. Kosloff pictured the native Fair of the ballet for the enormous Shrine stake with 250 dancers from his studio. Aside from this, he also danced the role of the famous Puppet.

●

Principals and many others of the dancers in Col. de Basil's Ballet Russe along with Col. de Basil, himself, attended an exhibition given in Serge Nadejin's Russian Ballet School in Cleveland recently. Three of the pupils of the school, Lorand Andahazy, Edward Dziczkowski and Betty Lou Reed, were chosen by the Colonel and will join the Monte Carlo troup for its tour abroad beginning some time in April. Nina Radova (Vivian Smith), who has been a member of the company since 1935, had been chosen from this school also.

●

After four years of inactivity the Dance Center of Gluck-Sandor and Felicia Sorel opened its doors at 117 West Fifty-fourth Street March 28. This was the first of six subscription performances prior to the dance theatre's formal opening which occurred on April 11. After the season has gotten well "under way," regular performances will be given on Friday and Sunday evenings and on Saturday afternoons. The first bill consisted of *Isabella Andrieni,* a new ballet, and a revival of Manuel de Falla's *El Amor Brujo.* Prominent in the cast were Felicia Sorel, Gluck-Sandor, Jose Limon, Bruce Mero, Randolph Sawyer and others. The new headquarters are twice the size of the group's previous home, the auditorium having a seating capacity of 175, and the stage being 35 feet wide and 40 feet deep. A revival of *Salome,* one of the old successes, will be given April 30.

●

On April 11th at the Theresa Kaufman Auditorium in New York, Hazel Kranz gave her first program of *Fairy Tales in Dance.* The cast included a group of twenty young dancers. Miss Kranz, who is a product of Denishawn, where she was especially successful as a teacher of children, prefaced each of the ballets with an amazing and formal synopsis of the story to make sure that nothing should escape the most youthful of her audience. The first ballet was called, simply, *A Fairy Tale,* and the second *Forest of Maya.* The third and most elaborate ballet, *The Mad Princess* or the *Prince of Seven Cloaks,* was in five scenes and told the fantastic and ridiculous story of the usual fairy-tale characters in an entirely different and new adventure. Miss Kranz's Children's Theatre can be said to have started most auspiciously.

●

Word comes from Ruth Page that she gave a solo recital in Stockholm, Sweden, on April 2 and will follow it with recitals in Helsingfors, Finland; Oslow, Norway; and Copenhagen, Denmark. Miss Page has already signed contracts which will take her ballet company on tour in January, February and March, 1938. The company will include Miss Page, Bentley Stone, several other principals and the corps de ballet. The world premiere of her newest ballet, *American Pattern,* to music by the young New York composer, Jerome Moross, will be given in the fall.

●

April 13th Anne Rudolph appeared at the Goodman Theatre in Chicago in an evening dedicated to the advancement of Modern Body Education and the Dance. The evening's program presented in synopsis form every phase of body development as taught in the Anne Rudolph School. Miss Rudolph, herself, gave a clear and understandable outline of the work which enabled the public to understand and follow the demonstration.

●

Samuel Goldwyn has engaged Vera Zorina, who recently appeared in *On Your Toes* in London, as the comedy lead in the forthcoming Goldwyn Follies. Miss Zorina will be remembered as a member of the Monte Carlo Ballet. It is said that she is to sing as well as dance in this picture.

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D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

Despite the fact that many members are in the throes of recital preparations the April meeting was one of the best attended so far. A splendid program of working material was presented, the feature of the afternoon being Marion Howell's *Roller Skating Novelty,* in which ten girls, pupils of the Howell School in Brooklyn, demonstrated the hit number of their 1936 recital. This was followed by an exceptionally clever intermediate tap number by Bill Pillich, formerly of Pittsburgh and now a member of the cast of *White Horse Inn,* current musical at Rdaio City's Centre Theatre. Evelyn Boardman of Flushing, N. Y., filled the ballroom assignment with a Waltz Hesitation.

A plan to carry on the fight against Government competition was outlined by President Lindsay and Vice-Presidents Sager and Grant. Letters from various parts of the country, accompanied in many cases with newspaper publicity calling attention to the free dancing classes conducted by the WPA have been received by Executive Secretary Thomas Parson, even though the authorities had promised to curtail such activities. Mr. Parson recently received a letter from the director of the WPA's recreational department, inviting him to a conference for the purpose of determining the steps to be taken in regulating free classes, some of which are being conducted in public schools and other tax-exempt properties.

Other organizations will be invited to cooperate with the D. T. B. A. in the work which was temporarily stopped by the decision of the D. M. of A. and the New York Society to withdraw their support from the National Council, formed last year as an outgrowth of the D. T. B. A.'s activities on behalf of those who were being affected, many very seriously, by the type of competition set up by the various Federal agencies.

Plans are rapidly forging ahead for the Association's Five-Day Session, to be held in New York City the week of July 19. In addition to the usual program of working material and entertainment, members and guests will be given the opportunity to attend classes in which "business administration" will be outlined by prominent figures in the business world. Also, classes in make-up, stage lighting, costuming and other subjects as equally important to the teacher will be a part of the session.

The D. T. B. A.'s list of "Mr. and Mrs." is still growing. The latest to be added are Mr. and Mrs. Frank LaRue, the latter being profesionally known as Yolanda. The Boldstein family of Derby, Conn., recently sent another member to make it three. Now we have Hilda, Ruth and Rose. Antoinette Monferoni still makes the monthly journey from Wilmington, Del. Ninita Johns of Syracuse and Amy Congdon of Troy, N. Y., also cover a bit of ground each month. Beth Weyms of Toronto, Can., swelled the Canadian list to three. The others are Peter Miller and Betty Speirs, of Montreal. No, Sally and Virginia Wheeler are *not* sisters, although they did, I believe, do a sister act a few years back. Joseph Auerbach is still unable to leave his home, but calls up now and then, just to "keep in touch." Hazel Lindsay, wife of our President, is also on the sick list.

The last meeting of the season prior to the July session, to be held on Sunday, May 2, at the Park Central, will be the annual "guest day," at which time members will be permitted to bring one or more guests.

C.A.D.M. BULLETIN

by WILLIAM J. ASHTON

Secretary-Treasurer

The regular monthly meeting of the Chicago Association of Dancing Masters was held April 4 in the Crystal Ballroom of the Hotel Sherman. The program included: Veronine Vestoff, classical ballet, assisted by Miss Corinne Zietenfield; Ermie Schultz, baby dances; Arthur L. Kretlow, musical comedy and swing; Mildred Wahl, toe strut, exhibition waltz and a ballroom version of Truckin'.

A membership contest was announced. Six prizes will be awarded regional directors and members who bring in the most new members for the 1937 convention. The first prize is a Grunow Console Tele-Dial Radio; second prize, two weeks' tuition in the 1937 Normal School; third prize, one week's tuition in the 1937 Normal School.

The May meeting of the Association will be held at the R. G. Huntinghouse Academy of Dancing on May 2. This meeting is open to non-members and teachers within a hundred and fifty miles of Chicago. The Stockman School, of Indianapolis, will furnish the entire program. Normal School work will be given from 2 to 6. From 6 to 7 there will be a program of dances with talent from the schools of members, followed by supper. During supper moving pictures of dancing will be shown by students of the University of Wisconsin. Arrangements were made for the showing by Past President Leo Kehl, who trains the big Haresfoot show at the University each year.

On March 21 the Wisconsin Society invited members of the Chicago Association to attend the meeting at the Kehl Studio in Madison. Guests of honor were Ruth Pryor, soloist in *Steppin' High;* Mary Vandas, teacher and production manager from Chicago, and William J. Ashton. The faculty included Betty McKinley, Edna Christensen, J. Allen MacKenzie, and William J. Ashton.

Tell Your Story Tapping

(*Continued from page* 20)

Straight numbers should be given over to the child's training, for, as he points out, when a show is playing to an audience one tap number right after another, no matter how good it may be, becomes tiresome and boring. Even a line or a group number breaks the monotony of solos. Character tap is very good to lend variety to the bill, too.

It is important that revues have novel openings, this former dance director and stage manager insists. Follow the novel opening with a little straight dancing, then something as a distinct novelty, then a pretty picture number to rest the audience. "A show should be arranged the same as a song is arranged—so that there are certain twists to make it catchy. Routines should be built that way, too," he says.

In his travels about the country, Jack Manning has noticed that the most successful schools take great care in presenting their revues in an artistic and professional manner. "This requires investing in props, etc.," he admitted, "but it is really *a must* if a school is to be considered a leader in its community."

In final defense of his emphasis on the importance of pantomime in tap dancing, Jack Manning says, "Pantomime has been an important factor in ballet all these years—it seems strange to me that no one has used it in tap before. Just think what a great tap dancer Enrico Cecchetti, with his complete mastery of the art of pantomime, would have been!"

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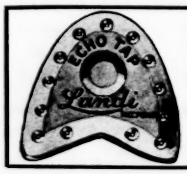

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SELECTING YOUR RECITAL SHOES

It should be unnecessary to call attention to the function of ballet slippers and ribbons, but, judging from the many photos of young dance students (and alas! even older ones) with huge bows, rosettes, lacings almost to the knee, and what not, apparently some teachers think the more ribbons the better. These few words may be good advice in time for spring recitals.

The flesh pink of the box toe or soft ballet slipper is a classical tradition of logical origin. They were intended to look as much like the flesh as possible with nothing to spoil the line of limb and ankle, so that when a dancer rose to the points it created an illusion of naturalness. The ribbons are strictly utilitarian, never decorative. In fact, lacings over the instep, for instance, besides being incorrect, are a great handicap to the dancer, curtailing the free action of the instep and even the blood circulation. Ribbons are best sewn to the slipper, crossed over the ankle, around only once, tied in back and the ends tucked under. By their ribbons you shall know them!

Of the slippers themselves, the flesh pink shade is correct with any color costume, even black (unless some special effect is desired). And, of course, never decorate the slippers with rhinestones and such!

About what goes inside the slipper it is taken for granted that the feet are given care and attention; but some dancers form the foolish habit of using so much lamb's wool that the toes are actually cramped and action becomes unnatural. It is every teacher's duty to note such details and inform her pupils about the correct procedure. Also, there are so many aids to comfort in toe work, a special article is needed which will be forthcoming in a future issue.

Now just a word about hands. Do not allow your pupils to assume stilted and unnatural poses of the hands with an ice cream finger up in the air! Flexible and graceful, the hands must be alive and expressive. The classic position is with a slight curve of the middle finger towards the thumb which is well under.

BOBBY CONNELLY

(*Continued from page* 19)

that he is a "native" of California, and is perfectly content to work and create his distinctive dance numbers for motion pictures, where he reaches a greater audience than is possible in the theatre.

This successful dance director is very proud of the large group of girls who make up his chorus, and he says that the chorus girl today is a much better dancer than the stars of years ago; he also insists that the ensemble dancer in pictures has a more exacting job than the ensemble dancer on the stage. Beauty is an important factor, but a secondary one. Mr. Connelly uses the same girls all the time and there is a waiting list for replacements. When girls try out, he looks them over first for appearance, and those who have defects which the camera would intensify are dismissed. The next step is the dance tryout, and those who are not dancers of recognizable ability are let out regardless of their beauty.

Mr. Connolly is a great admirer of ballet technique as a dance foundation; in fact, he is very decided about it. "I would not use girls who did not have ballet training, because without it they are not so graceful, there is something lacking; while with it they are better able to perform any dance demanded of them. Ballet training gives them poise and distinction."

He also believes that there will be dancing in pictures as long as they make musicals, for the two must go together. But to retain its place dancing must keep up with all of the latest developments and changes which are continually taking place in the picture industry."

Mr. Connelly finds great interest in all dance movements, and believes that each has its own particular value, but he also feels that each should stay in its place. He thinks the the modern dance has value in the concert field but that it has no place in the theatre or picture designed for entertainment, for it is too limited in its appeal. He feels that the effects of mass formation, of planes and lights and shadows, can be achieved as easily and with greater theatrical value by the use of a good, ballet-trained, professional stage group.

This musical director's greatest enthusiasm is dance satire, or the clever burlesque dance. The same taste and feeling for satire was given impetus through the many Triangle Club plays Mr. Connelly staged for the boys of Princeton University, plays which are built almost entirely upon the satirical. He would like to do much more of this type of dance for pictures, but there is very little opportunity for it today. It is an art that is little known or understood by the majority of picture audiences or producers, but the satirical touch is injected as often as possible and Bobby Connelly is looking forward to the time when he may do long routines in this idiom.

According to Mr. Connolly, there is no reason for any dancer with ability not to get a chance to appear in pictures. There are talent scouts at every show and night club, and every week Mr. Connelly himself looks at dozens of tests of dancers. Unfortunately some very good dancers simply do not photograph well.

He was deeply disappointed that Paul Draper was not more successful in pictures, because he admires his work tremendously. Paul Draper did not photograph well; however, this was not his greatest drawback, but the fact that his technique was so perfect, so smooth and effortless, that audiences refused to believe he was making all the taps they heard. It all looked too easy, and the audience thought they were hearing sound effects.

Mr. Connolly is now completing numbers for two pictures which will be released early in April: *The King and the Chorus Girl,* in which he has staged a can-can number in a French music hall; and *Ready, Willing and Able,* starring Ruby Keeler with Lee Dixon. Mr. Connolly says that Lee Dixon, who is a good dancer and photographs well, has great future screen possibilities.

A DANCER'S DIARY

(*Continued from page* 22)

and vitality such as yours for the corps de ballet.

"Frankly you are not ready for any company as yet. Foulard has trained you well, but you need the aid of Chichantinoff for more finesse in technique and sureness in *pointe.* Isn't that so, Foulard?"

Mr. Foulard nodded quickly.

"So," continued Lochinov, "I suggest you go to New York and study under Chichantinoff. He will round you out.

"In October I hold auditions and you are privileged to dance again for me. However, if another company should want you, take their offer. In other words, try to find a place and make your art pay for itself.

"If you go to New York, try to take in anything and everything which does not endanger your technical progress. I believe, not in cloistering a dancer, but in letting her live and feel the pulse of the world.

"Miss nothing, give the best you have, keep your mouth shut and form your own opinions, but progress!

"Now, how does all that sound to you?"

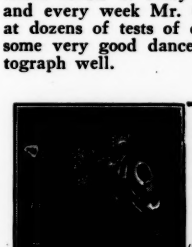
How does it sound?

Diary, how glad I am you are here to write to. I'd certainly never live through the day of waiting for Mother's answer.

We've talked it down and round and in and out and even Foulard himself came home with me.

Think of it! New York! Chichantinoff! The ballets I may see! An audition for Lochinov!

I can only pray.



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D. M. of A. BULLETIN

(*Continued from page* 45)

Beulah Gaither, scheduled to teach, was unable to be present due to illness. The March meeting was held at the Burkhimer Studio at Charlotte with Mr. Gerald Cummins, president, as host, on Sunday, March 7. Mrs. Beach attended the meeting. Miss Mamie Kathryne Ritchie taught acrobatic work, and Bob Alexander taught tap.

Working for Affiliation

Aside from the group of teachers who recently organized clubs in Missouri and Eastern Pennsylvania, there are other groups who are considering the affiliation plan of the D. M. of A. Miriam C. Phillips of Minneapolis states that the Twin City Guild of her territory still lacks six members to make up their quota. The Twin City Guild sponsored a concert program on Friday evening, March 12, featuring Bernice Holmes of Chicago. Miss Phillips states that several out-of-town teachers have expressed a desire to join the Guild *if the Guild plans to affiliate with the D. M. of A.*

Western Society of Dancing Masters, Inc.

Miss Rayna Allen of San Francisco, secretary of the Western Society of Dancing Masters, writes that at their next meeting to be held in May the matter of affiliation will be discussed.

Associated Dancing Teachers of New Jersey

Miss Freda Lippell, secretary-treasurer, writes the following letter:

Dear Mr. Soby:

In answer to your letter regarding the affiliation of our Association, we would like you to know that we will be interested at some later date. At present, we are a small group and dealing only with local problems. We are organized to establish business protection for our members, and to act to prevent false and misleading advertising. Our members are all owners of dancing schools, over eighteen years of age and teaching over three years. We are functioning purely as a business group, not as an organization for dance material. Trusting the above is the information desired. Very truly yours, (signed) Freda Lippel.

The officers of the New Jersey Club are as follows: Ira C. Berry, president; Freda Lippel, secretary-treasurer; directors: Lillian Daniels, Leona Turner, Larry Decker and Jack Lynch.

Associated Dancing Teachers of So. California

Ralph Thompson, Jr., of San Diego, reports that the dancing teachers of Southern California, particularly in San Diego, are being seriously affected by the giving of free dancing lessons in the schools there. Complaint is being made of the unfair competition to the school authorities, likewise letters of complaint have been sent from the D. M. of A. headquarters.

Connecticut Club, No. 18

Madame Annette of New Haven, Conn., was elected delegate director of the D. M. A. at the March meeting of the Dancing Teachers Club of Connecticut held at the Soby Studio of Dancing, Hartford, Sunday, March 21. The instruction program was presented by Miss Helen Flanagan, Tap; Miss Harriette Gerrard, Adagio (demonstration by pupils); Miss Eleanor Brown, Scotch Dancing; and Anatole Bourman, Jazz Toe. Miss Patty-Ann Rita gave a demonstration of Acrobatic. An open forum on ballroom dancing was held at the close of the instruction period.

OBSERVER

(*Continued from page* 32)

public dance hall and see scores of couples hopping about the floor in awkward, unbecoming positions to the brassy tune of a jazz band; but this likewise cannot be considered art. On the other hand, let us visit any of the many well-conducted dancing classes or clubs for young people or adults. We sense the grace of coordination as the couples glide smoothly across the floor. We feel the perfect harmony of music and movement in an atmosphere of beauty and refinement. Here as in an art gallery or a symphony concert we are inspired and impressed with the joy of living, for herein lies the art of social dancing.

Thus falls to the dance profession and the individual teacher the task of setting the standards of social dancing so that it falls within the category of art. First the teacher must pledge herself to teach only the finest forms of social dancing, to set the standards herself and not let this important role fall to the pupil. How often we hear teachers say that they are teaching the so-called collegiate type of dancing only because their pupils demand it. If a teacher establishes herself according to the finest standards of dancing and social etiquette and adheres to these, she will become known and respected because of these standards. Her clientele will accept her instruction as the best and will not expect to tell her what and how to teach. I speak not on theory but on the basis of my own actual practice which has been tested for a period of five years and has proven sound.

Once we have raised the standards of our teachers, our next task is to create a public opinion in favor of dance instruction. The public is already dance-minded, thanks largely to the motion pictures. However, local, state, and national dance contests judged by competent ballroom instructors could do much to draw the public to the dance studios. There would be created the necessary urge to learn the correct social dancing that wins contests.

Let the ballroom teachers, through the medium of their various local and national organizations, together with the press, realize the possibilities of such contests and something can and will be done about it. With the teachers, the public, and the press bent on raising the standards of social dancing, the results should speak for themselves: the rightful recognition of social dancing as an art.

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READING FOR THE DANCER

by DORATHI BOCK PIERRE

No dancer is well educated unless he knows the origins and evolution of his art, and unfortunately this is a side of dancing which is too often entirely neglected. This lack of education is very often the reason dancers who are well trained technically fail to advance as far as they should. No artist ever achieves lasting fame without having a well grounded mental training as well as a physical one.

Each month I shall list two books here, starting with the dance of primitives and leading through in a natural course to the modern.

Two books can not be entirely comprehensive on any subject, but if students will faithfully read these selections, books which should be easily obtainable in any Public Library, they will at least have a basis from which to choose other more detailed reading, and they will have a nucleus of dance history which will give them a greater respect for their art.

May I point out to you here at the beginning that the encyclopaedias have very fine reference material on dancing? Especially interesting are the chapters devoted to dancing in the Catholic and Jewish Encyclopaedias, and the Encyclopaedia of Religion and Ethics, by James Hastings.

Starting with the dancing of primitives very fine information will be found in Sir James Frazer's *Golden Bough.* This is a tremendous work of some forty volumes. Look under the general index for *Dancing* and read all of the items listed, which are many, and will give a very good idea of the importance of dancing to the origins of all religion, and the mental and social development of man.

The books I have selected this month deal largely with the non-European primitives, which is easily explainable by the fact that these races have kept their primitive practises in a pure state making it easier for the ethnologist to study; and the fact that these people represent very largely the actions, thoughts and manners of all primitive peoples. Having a clear view of living primitives makes it possible to gain an idea of the entire primitive picture through retrospect.

These books make rather heavy reading for the young student, but one is never too young to start learning the important foundations of an art, so teachers will aid their young students greatly if they will read these works and pass on to them the basic essentials in a manner which they can understand and assimilate.

First: *Dramas and Dramatic Dances of Non-European Races,* by Sir William Ridgeway. Published by Cambridge University Press, London, 1915.

This book contains very excellent and exhaustive material upon this subject, and has a special reference to the origin of Greek Tragedy.

The second book is: *Tribal Dancing and Social Development,* by Wilfred D. Hambly. Published by MacMillan Co., N. Y., 1927.

This too is very comprehensive in its material. Deals chiefly with the Island tribes, and also speaks of the North and South American Indians. Has a chapter devoted to musical instruments.

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